# THE NEW YORK DRAMATIC MIRROR

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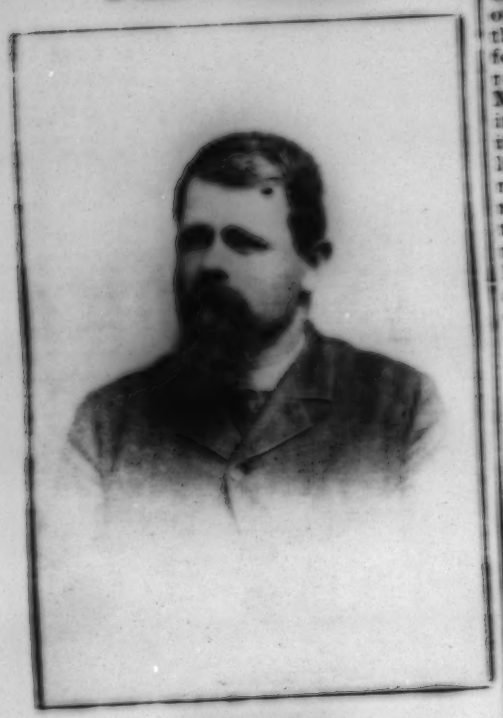
JEANNETTE ST HENRY.

## A MAN OF BUSINESS.



H. S. GRIMES.

The above is a picture of H. S Grimes, manager of and largest stockholder in the Grand Opera House, now erecting at Portsmouth, O. Mr. Grimes is well known to and well liked by the profession. He is about forty years old, and in the prime of business life. His interests are not confined to the theatre. He will manage the new European Hotel, now erecting in connection with the Grand Opera House. Mr. Grimes is also agent of the Scioto Valley Grain Company, and a wholesale merchant. He is serving a second term as President of the Portsmouth Board of Trade; has been president of the Ohio Valley Agricultural Society, and also of the Portsmouth Trotting Association, and is serving a third term as President of the Ohio Valley Fair Circuit. He is also a member of the Ohio State Board of Agriculture; a member of the Knights of Pythias, the U. T. C., and of Portsmouth Lodge, No. 159, B. P. O. E., and was in charge of the new hall recently built by the lodge. He is a large stockholder in the local brick and other industries, and is regarded as one of the most enterprising and patriotic citizens of Portsmouth. That city is noted for its Fourth of July celebrations, and the success of these events has been largely due to Mr. Grimes. He has a charming wife and two children, and resides in a handsome house in the fashionable quarter of Portsmouth. Although a member of Christ Episcopal Church, Mr. Grimes is a man of liberal views of life, prominent in society, and a lover of sports and amusements. He is energetic, ambitious, genial, generous, and a general favorite. His new theatre will be opened on Oct. 2 by one of the best attractions on the road.

## PITTSBURG GRAND OPERA HOUSE.

The Grand Opera House, Pittsburg, has been leased for a term of years to Harry Davis, beginning July 1, 1894. Mr. Davis has for years been identified with amusements in Pittsburg, where he is highly esteemed, not only for his personal qualities, but also for his business ability. He was in New York last week, and took occasion to outline the policy of the new Grand. It is his intention to entirely remodel the house, equipping it with everything that pertains to a modern theatre and embellishing it so that it will surpass any theatre in that city, if it does not equal the best in the country.

The Grand Opera House is very large, has a stage of magnificent dimensions, and is one of the few theatres in the country free from posts in the auditorium—the galleries being supported by girders upon the roof. It is the best located house in Pittsburg, being in the heart of the principal thoroughfare, and there is no reason why under able management, it should not attain first rank.

Mr. Davis expects to expend in improvements not less than $25,000, and among other important changes he will remodel the dressing-rooms so as to make them comfortable and convenient. Mr. Davis will begin booking at once for the season of 1894-5, and desires none but the best attractions to play the Grand. He makes the proposition boldly that he will offer the most liberal terms to desired attractions, and will make the Grand as great a money-winner as any house that he now owns. He was quite emphatic in his declaration that it would not be a cheap house in any sense, and that the policy of the management would be to push it up to the very highest level.

H. C. Shwab, a gentleman now associated with the Duquesne Theatre, and as popular with the profession as his acquaintance is extensive, will manage the new Grand. Mr. Shwab has been identified with the leading amusement successes of the Smoky City for a number of years. He created and piloted to success the Bijou Theatre of Pittsburg, and during his connection with Mr. Henderson, the Duquesne has had a successful career. With two such strong and experienced hands in direction, an abundance of capital, and popularity with press and public, there can be no doubt that the Grand will win.

## ACTORS' LETTERS.

A letter from Benjamin Howard, published in another column, calls attention to one of the greatest annoyances suffered by traveling actors: the carelessness in handling and forwarding mail sent in care of out-of-town theatres. Frequently important letters which have missed connection with a company are permitted to lie neglected for weeks or even months in these houses, oftener than not never reaching the persons to whom they are addressed. A very little trouble on the part of managers or their employés would remedy that. Where it is not possible to redirect and forward mail according to the company's route it should be sent promptly to THE MIRROR, by which it will be forwarded at once if the dates ahead are known, or advertised in our Letter List. This plan insures the delivery of letters that have miscarried on the road. It is followed by a number of theatre managers as well as by many postmasters throughout the country, with results eminently satisfactory to the profession. THE MIRROR is always ready and willing to accommodate professionals through its letter department, the advantages of which are offered free to all.

## HE WANTED AN AUTOGRAPH.

"Talking about dead-heads," said Jeff D. Bernstein to a MIRROR man the other day, "I met a 'cuckoo' down in Savannah. I would like to send him my kind regards through THE MIRROR and suggest New York as a better field for a man of his genius. He met us on our arrival at the hotel. I had just signed my name on the register, when he came up with a small autograph album about the size of M. B. Leavitt's smile. He had heard so much of me through the Huckleberry Centre papers that he desired my autograph. Now, nothing gratifies me more than to sign my name, and, of course, I honored him. In counting up that night I came across a slip of paper containing the autograph with the figure (2) in the centre. On investigation I found that he and a friend had presented it at the door, were passed in and were soon lost in the shuffle. I wonder if it was ignorance or intelligence that prompted that scheme? When Duse comes to town I'm going to work it."

## ORIGINAL PLAYS AT A BENEFIT.

The Press Club at Albany was benefited by a performance at the Leland Opera House, last Wednesday night, when three short plays written by members of the club were enacted by amateurs. Albany has contributed several notable names to the theatrical profession; it is always quite well supplied with clever amateurs; its Press Club has been distinguished by a literary atmosphere; and as was to have been expected, the event mentioned was enjoyable and successful. The little plays produced on Wednesday night were A Successful Scoop, by Joseph A. Lawson and Simeon J. Leake; Cupid's Chance, by Frank W. Hoyt; and My Papa the Major, by Major William H. Paddock. The first-named effort was distinguished by the witty characteristics of its authors; the second breathed the distinct literary flavor expected of its writer; and the third was instinct with the martial tendency of its father, as its title would indicate.

## MRS. CUTTING DID NOT REFUSE.

There was a dispatch from St. Louis in the *Herald* the other day which asserted that Minnie Seligman-Cutting refused to take a special tram that the Ohio and Missouri Railroad offered her to take her to St. Louis from Cincinnati on Saturday night "because the members of Hallen and Hart's The Idea company and Riley and Wood's Hades and the 400 company were on the same train." The dispatch added that "the variety people are very indignant." Mrs. Cutting writes to THE MIRROR concerning this story as follows:

ST. LOUIS, April 16, 1893.

*To the Editor of the Dramatic Mirror:*

SIR:—The enclosed article from the *Herald* has just come under my notice. Will you kindly state for me and for the benefit of the people mentioned that no offer of a "special" leaving Cincinnati last Saturday was made to me, and that if it had been made I should have been only too happy to have left on Saturday after the performance. Mr. Reid, who represents Mr. F. W. Sanger, has everything to do with the management. I have no voice whatever in the business affairs. Why, or how such a rumor was circulated is a mystery to me.

Yours very truly,

MINNIE SELIGMAN-CUTTING.

## MANAGER JACK'S LATEST VENTURE.

Sam T. Jack has added another winner to his long list in his new and hand-some house, the Eighth Street Theatre, of Philadelphia. The success of this house promises to match that of Manager Jack's Madison Street Opera House, Chicago. The new theatre is beautiful and completely equipped. The interior decorations are of blue, gold and white, with the eight boxes richly furnished. The lofty ceiling represents a light-blue sky, glittering with tiny electric stars. The theatre seats 1,400. The stage is one of the largest in Philadelphia. The sixteen dressing-rooms are fitted with every modern comfort and convenience. Electric and steam plants belonging to the house furnish the light and heat. Sam T. Jack's Creole Burlesque company, the opening attraction, played to crowds. The Eighth Street Theatre will be devoted to burlesque and spectacle. The prices range from 25 cents to $1.

## ANOTHER MUSIC HALL PROJECT.

John M. McDonough, recently business manager of the Imperial Music Hall, proposes to open another vaudeville house in September. He says it is to be modeled after the Empire in London, and that it will be erected on Broadway at a cost of $400,000. "The hall," says Mr. McDonough, "will have a seating capacity of 2,000. In the first balcony there will be thirty-five boxes, and billiard rooms, bowling alleys, and Turkish baths will be basement features." Mr. McDonough will go abroad in May to engage artists, and says the new resort will have two ballets and an orchestra of fifty.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 429 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

## PROFESSIONAL DOINGS.

Samuel J. Ryan has secured the rights to Irish Aristocracy, and is playing a Spring tour booked by T. H. Winnett.

Side Tracked, now on Jacobs' circuit, will have a special car next season to carry its scenery and live stock.

H. D. Clark's new theatre at Kansas City is rapidly nearing completion.

Broadhurst Brothers, managers of the Calumet Theatre, South Chicago, will remodel that house and play a stock company during the World's Fair at popular prices.

Bill Nye and A. P. Burbank close at Minneapolis on April 29 without losing a night since Jan. 1, and will resume together next season, making a tour of the Southwest. Mr. Nye's receipts this season, including revenue from weekly letters and royalties, are said to aggregate $50,000. But this may be newspaper humor.

Bettina Gerard joined the Adonis company last week. Miss Gerard has not, however, abandoned her ambition for serious dramatic work.

Fanny Rice's magnificent Newfoundland dog, "Carl," well remembered for having saved Miss Rice's life about five years ago, died in Petersburg, Va., recently, apparently having been poisoned. As high as $1,000 had been offered for the animal.

William Miller Farnum has rejoined Dr. Bill to play the title part.

Henri Marteau, the violin virtuoso, now in this country, is but nineteen years old. Rudolph Aronson has engaged him for next season, but the following year he will have to serve in the French army, according to national custom.

Vernona Jarbeau's new three-act play is called Fe Fe from Paris.

James C. Kenny recently joined M. B. Leavitt's Spider and Fly as musical director.

William Humphrey and wife have sued W. F. Henderson, manager for Walker Whiteside, to recover $2,100 claimed to be due on a contract by which the husband was to receive $75 and the wife $25 a week. The plaintiffs were discharged by the defendant.

William Muldoon, the wrestler, suffered an accidental blow under the left eye from the elbow of Fritz Thompson, one of Muldoon's athletic company, at Baltimore, last Wednesday night, while they were wrestling. It is said that erysipelas may supervene and destroy the eye.

The Old Soldier closed a successful season at Easton, Pa., on April 15.

De Wolf Hopper closed his Wang season in Washington on April 15, the receipts at the New National Theatre for the week being $12,500.

Thomas W. Keene will add Macbeth, King John, and The Fool's Revenge to his repertoire next season.

Sol Smith Russell will play Dr. Pangloss in The Heir-at-Law in Chicago during his season there. Joseph Jefferson has given Mr. Russell his prompt books, costumes, wigs and shoes for the part.

Denman Thompson's Old Homestead company played at Manager Waldmann's Black's Opera House in Springfield, O., on April 17, to $740.

"Aunt Mary" Hoey, who cares in a motherly fashion for the children of the De Wolf Hopper company, was surprised in Baltimore the other evening by the gift of a gold watch and chain with the compliments of the company conveyed in a neat speech by Comedian Hopper. With the watch was presented a silver dollar that "Aunt Mary" had contributed, as she supposed, to a sick child of the stage carpenter. The sick child was a fiction devised to touch the ever-awake charitable instinct of the good woman.

Alexander Salvini and Manager W. M. Wilkison have bought a fruit farm in the San Fernando Valley, twenty miles from Los Angeles.

Modjeska, according to the St. Paul *Pioneer Press*, has thrown her influence with the feminine dress reformers.

Claude Amsden, basso and comedian, has been engaged for the Summer by Manager Spenser for Uhrig's Cave, St. Louis.

Lottie Mortimer has been engaged by J. W. Morrissey for the Madison Square roof garden, for three months, beginning May 29. Miss Mortimer will close her successful Eden Musée engagement early next month. She has signed with Hoyt for his new production next season.

Mademoiselle Nikita, the singer, has applied for an injunction to restrain the Chicago Trocadero from advertising her as an attraction. She refuses to sing at the Trocadero. She says it was represented to her in Europe that she was to appear in grand opera. The Trocadero is a beer hall.

Chauncey Olcott was a schoolmate of Mrs. Grover Cleveland, and he has received notice that during his engagement in Washington next month Mrs. Cleveland will receive him at the White House.

Eloise Mortimer has been engaged to play the soubrette part in Master and Man, and joined that attraction at Niagara Falls last week.

"Carados" in the London *Referee* says: "This week it has been rumored that owing to certain difficulties which have arisen in the supply of materials Augustin Daly's new theatre in Cranbourne Street—which had been promised for opening in June—cannot be ready before September. I have inquired into the matter, and have the best authority for stating that arrangements have now been made which leave no doubt that the date originally fixed for opening will be adhered to. Also, that the initial production will in all probability be the late Laureate's latest—to wit, The Foresters.

Doré Davidson open for special stock engagements until Oct. 1, 1893. Address, 1180 Broadway, New York.*,*

The Akerstrom will close season on May 10 at New London, Conn., and then return to her home in Chicago for a visit. Miss Akerstrom, writing to THE MIRROR, says she has done well, business in New England having been phenomenal. She will retain Miss Roarer in her repertoire, and will add a new play next season called The Egyptian Dancer, for which all scenery will be carried. Miss Akerstrom will use her special car, and visit large cities only.

Doré Davidson open for special stock engagements until Oct. 1, 1893. Address, 1180 Broadway, New York.*,*

Charles A. Shaw has completed his Summer stock company for the National Theatre, Washington. It includes Charles Mackay, Charles Coote, John Findlay, Robert Weed, Joe Wheelock, Percy Winter, Beatrice Moreland, Miss Sanders, and Mrs. Findlay. The season will open on May 29 with The Snowball and Withered Leaves. A Gentleman from Ireland and The Cape Mail will be the second bill. A Bachelor of Arts will be the third production.

Wilson Barrett played a highly profitable engagement at the Jersey City Academy of Music last week. People were turned away at every performance. The Hamlet production was especially applauded.

Frank Connelly has succeeded John M. McDonough as business manager of the Imperial Music Hall.

The barn of William West, the minstrel, at Bensonhurst, was burned last Tuesday night, with Mr. West's trotter, two dogs, and five carriages. His residence was saved by hard work.

The Review Club, amateurs, gave a very entertaining "sable entertainment," the characters of which were called "smoked pearls," at the Academy of Music, Chelsea, Mass., on the evening of April 11. The performance was one of merit. Songs entitled, "About the Town," by Ethel W. Bittner, and "Sparkling," and "Georgie," by Mrs. S. K. Harding were among the gems of the evening.

Walter Pelham has been engaged to head a comedy company through the Cumberland Valley region in Pennsylvania.

Jennie Whitbeck was recently married to J. W. Kingsley.

George W. Larsen has closed a long engagement at the Musée in Altoona, Pa., where he played first comedy.

Quite a novel event occured in Baltimore amateur dramatic circles on Saturday evening, April 15. The Kenilworth Club of that city, played The Isle of Saint Tropez. Young Edward Spaulding Kines played the part of Henri Desart (Mantell's Monbars) and took the house by storm. After the third act he was recalled six times, and was forced to make a speech.

Wells Beldhame has been released by Carl A. Haswin, and joined one of John Stetson's Crust of Society companies.

Will E. Gant, manager of the Kasson Memorial Opera House at Gloversville, N. Y., reports a good season. He has played many of the best attractions on the road.

The scenery of The Operator is being elaborated and its mechanism made more perfect. The play will be seen at the Harlem Opera House, week of May 1, and in Brooklyn during the following week.

The Power of Love was presented at Sailors' Snug Harbor, on Staten Island, last week, by Mrs. Octavia Richey.

Alma Anverda has been engaged by the Newell Brothers for The Operator.

A Modern Mephisto, a comedy-drama by Robert I. Donnelly, will be first produced at the Grand Opera House, in Brooklyn, on May 15. William Davidge, Jr., will stage the piece and play the principal part. Maggie Harold, John Kellerd, J. L. Carhart, Earl Sterling, and Leonora Bradley have been engaged.

Harry H. Mathews, who has successfully piloted W. C. Anderson's Kidnapped the past season, left New York last week as general agent of the Irwin Brothers' Circus.

Amy Busby, playing Helen Van Sprague in Brother John, will leave W. H. Crane's company to join Stuart Robson at the Fifth Avenue Theatre, where she will play Constance Neville in She Stoops to Conquer.

Amelia Glover fainted on the stage of the Chicago Opera House last Tuesday night from illness.

Harry St. Ormond will be responsible for the management and production of a new melodrama next season called On Record.

Will P. Webster is one of the busiest men in the profession. Besides managing The Crystal Maze at Broadway and Thirty-eighth Street he is booking the tours of Mark Murphy in O'Dowd's Neighbors, Bryant and Richmond in their new comedy, When, Why, and Where, and two other attractions will soon be added to the list.

J. H. Shotwell, manager of the Academy of Music, at East Stroudsburg, Pa., is at the head of an enterprise for a new opera house to be finished in that place by next Fall. About eight years ago Mr. Shotwell bought the Academy of Music, which was then averaging but an attraction every two months. He has steadily built up the business of that house. During February of this season he played sixteen nights, and this month is booked solid. Mr. Shotwell, whose enterprise will make the new theatre a profitable property, frankly admits that his success has come through his advertising in THE MIRROR.

It is quite probable that Sunday night benefits at the Fifth Avenue Theatre will be discontinued unless the Gilsey estate withdraws objections to giving the same class of entertainment as is in vogue at the Broadway theatres. At the last benefit Ada Lewis and John Wild were advertised as among the features. When the time came for them to appear, the stage manager was notified that no singing or dancing would be allowed, which necessitated the cutting out of the work of these artists.

# AT THE THEATRES.

## Union Square.—The Froth of Society.

Special translation and adaptation by Mrs. Frank Leslie of Alexander Dumas' Le Demi-monde. Produced April 24.

| | |
|---|---|
| Olivier de Jalin | Joseph Haworth |
| Raymond de Nanjac | Sheridan Block |
| Maurice de Richmond | George S. Robinson |
| Marquis de Thonnerins | William Colquhoun |
| Servant | Charles Edwin Enslee |
| Angelete | Lizzie Du Roy |
| Claire | Emma Field |
| Valentine | Nettie Hooper |
| Maid | Ida Sollee |
| Susanne | Emily Rigl |

It was after half-past eight o'clock when the curtain went up on the first act of The Froth of Society last evening. As soon as Joseph Haworth made his first entrance the cause became apparent. The actor had either been looking upon the wine when it was not a mere stage liquid, or his thickness of speech was caused from an overdose of opiates. It is but charitable to attribute the latter cause to the indistinct utterance of his lines. Those who had seen him enact the same role in The Crust of Society were very much surprised at the tameness of his present impersonation of Olivier de Jalin.

Sheridan Block was on the whole effective as Raymond de Nanjac. George S. Robinson proved a dignified Maurice de Richmond, and William Colquhoun made the most of the elderly Marquis de Thonnerins.

The Susanne of Emily Rigl was imbued with the dash and devilry of a born adventuress. Miss Rigl is at home in this line of work, and was the recipient of enthusiastic applause in the exciting scene of the last act. Nettie Hooper was painfully amateurish in the role of Valentine. Emma Field on the other hand was excellent in the part of Claire.

In her adaptation Mrs. Frank Leslie has adhered rather closely to Dumas' drama, Le Demi-Monde, both in the construction of the play and the translation of the text, consequently Mrs. Leslie's version is not as well suited to entertain American audiences as The Crust of Society, which contains many original lines in the nature of witty epigrams.

## Manhattan.—The Three Guardsmen.

| | |
|---|---|
| Louis XIII | Paul Cazeneuve |
| Cardinal Richelieu | Ben Johnson |
| George Villiers | Walter Craven |
| Count De Rochefort | William Ranous |
| Captain De Treville | Myron Calice |
| Athos | William Redmund |
| Porthos | Norman Conniers |
| Aramis | Walter Hale |
| Bonacieux | Edmund Day |
| Captain De Jussac | W. D. Hanbury |
| Pouchet | Frank Wise |
| Anne of Austria | Maida Craigen |
| Lady De Winter | Augusta De Forrest |
| Constance | Maude Dixon |
| Phillippe D'Artagnan | Alexander Salvini |

It would be difficult to find a young man better fitted physically and temperamentally for the romantic role of Phillippe D'Artagnan than Alexander Salvini. As the hero of Dumas' impossible drama he is so handsome and graceful in figure, picturesque in dress, buoyant and humorous in spirit, so quick with rapier and repartee that he makes one forget the exaggeration of the old-time romance, and feel a warm sympathy for the varied adventures of the dashing D'Artagnan. Although suffering from a severe cold, Mr. Salvini scored a distinct success at his opening last Wednesday night.

Maida Craigen, as Anne of Austria, was sweet, dignified and pathetic, and Maude Dixon was a most engaging Constance.

William Redmund entered thoroughly into the spirit of the play and was a capital Athos and Walter Hale a handsome and effective Aramis.

The production is given with great attention to the scenic effect and the results were elaborately pictorial. The water in act two was especially realistic. The house was large and enthusiastic. Curtain calls were the rule after each act.

## Grand Opera House.—Cleopatra.

Fanny Davenport, supported by Melbourne McDowell, appeared at the Grand Opera House last night in Cleopatra before a large audience. Miss Davenport's personation is familiar to MIRROR readers, and the careful detail of her production is well known. Her company includes Ida Frohawk, Annie Thornton, Lillian Burk, Clara Saire, Oscar Eagle, Henry T. Bagge, Archibald Cowper, Edward Powell, Ellis Ryse, Mark Frederick, Frank Tannehill, Jr., Frank Willard, Frederick N. Mayer, Sidney Reeves, John Hynes, Frederick Harris, and Charles W. Fuller.

## Tony Pastor's.—Variety.

There was novelty in Tony Pastor's bill last night. The talented Lydia Yeamans-Titus, Billy Carter and James F. Hoey are retained, and still unqualifiedly please. But in addition to them, the large audience last night was surprised by Delavoye and Fritz, who appeared in a pantomime act that offered almost a whole Humpty Dumpty show in ten minutes; by a juggler called Zarmo, who performs feats while standing on his head quite as wonderful as most that is done by those of his art in normal posture; by the Brunellies, who give in miniature, by a clever device, a specialty that delights; by Scott, a man frog; Ward and Lynch, a comic team; and the Burt Sisters, who sing and dance entertainingly. It is a great show.

## Palmer's.—Squirrel Inn.

The second week of the Theatre of Arts and Letters was opened last night at Palmer's. The performance included Brander Matthews' one-act comedy, The Decision of the Court, which was followed by Frank R. Stockton's Squirrel Inn. The characteristics of both pieces have been described in THE MIRROR. The company includes Agnes Booth, John E. Kellard, Paul Arthur, F. F. Mackay, Alexander Fisher, Grace Kimball, May Tyrrell, Sarah McVicker, and Netta Guion.

## People's.—Jane.

Jane, which pleased Grand Opera House patrons last week, is at the People's Theatre this week, and the opening last night was auspicious. The comedy is preceded by the one-act play, Chums. The company includes George Leslie, R. F. Cotton, Joseph Allen, Snitz Edwards, Seymour Hess, W. J. Totten, Maggie Holloway Fisher, Carrie Reynolds, Lizette Le Baron, and George Gardner.

## Koster and Bial's.—Operetta and Vaudeville.

Mons. Delaur and Mlle. Debrimont returned to this popular concert hall last night and were enthusiastically received by a large audience. Ruth Ward repeats her burlesque on French dancing with the aid of two artificial legs. Mlle. Paquerette has established herself as a favorite. The operettas continue. Mlle. Juanita Bardoux is announced for next week.

## Columbus.—Tony Pastor.

Tony Pastor and his company gave a very enjoyable entertainment at the Columbus Theatre on Monday night. The house was filled, and the audience gave frequent evidence of their satisfaction. J. W. Kelly was delightfully droll, the Russell Brothers gave their usual clever performance, and Mr. Pastor himself sang several new songs, and was heartily encored. Next week, The Operator.

## Jacobs'—Grimes' Cellar Door.

Clever James B. Mackie and his company appeared at Jacobs' Theatre last night in Grimes' Cellar Door. This piece has frequently been seen on the East side, where it has popularity. A good week's business is promised.

## Harlem Opera House.—A Society Fad.

Russell's Comedians in A Society Fad drew a large audience at the Harlem Opera House last night. Dan Daly, Willis Sweatnam, J. C. Miron, and Amelia Glover do clever work. Next week, Evans and Hoey.

## At Other Houses.

Adonis is prosperous at the Casino. An extra matinee will be given on Wednesday.

Rosina Vokes will make no change in her bill at Daly's until May 1.

It was intended to give Reilly and the 400 for the three weeks preceding the close of Harrigan's Theatre, but Manager Hanley says Cordelia's Aspirations is so popular that it will be continued until May 1. The Harrigan season will close on May 13.

Additions to the comicalities of The Poet and the Puppets keep that show in favor at the Garden.

This is the last week of The Arabian Nights at the Standard.

The Span of Life is still prospering at the Fourteenth Street Theatre.

This is the last week of Brother John at the Star.

Rose Coghlan and her admirable company play Peg Woffington delightfully at the Fifth Avenue.

The Lyceum public still patronizes The Guardsman generously.

The entertainment at the Imperial Music Hall is amusing.

# THE BROOKLYN THEATRES.

## Bedford.—The Rainmaker.

Donnelly and Girard opened at the Bedford Avenue last night to a packed house in The Rainmakers by Frank Dumont. From first indications they have a worthy successor to Natural Gas. The company is of uniform strength, displays pretty girls, and taking specialties are introduced. Handsome scenery has been painted by Voegtlin. The climaxes to the first and second acts were received with enthusiasm. The third act is filled with bright specialties, the wardrobe is gorgeous, and many new effects are introduced. Positive hits were made by Donnelly, Girard, Rigby, Ross and Fenton, and Bernard Dyllyn. The music is bright and the performance was remarkably smooth. In the opinion of the critics present Donnelly and Girard have a big money winner.

## Amphion.—Ben-My-Chree.

Wilson Barrett as Dan Mylra in Ben-My-Chree played to excellent advantage Monday night to a very large audience. Maud Jeffries distinguished herself by her clever acting. The supporting company did well. This play will be repeated Wednesday and Saturday matinee; Claudian, Tuesday and Thursday; The Lady of Lyons, Wednesday matinee; Hamlet, Friday; and The Silver King, Saturday. The prospects are good for a prosperous week. Herrmann next week.

## Grand Opera House.—Article 47.

Clara Morris began her annual engagement in Brooklyn last night in Article 47, giving a moving characterization of this her most popular role. Renee will be played on Tuesday and Thursday evenings, Camille Wednesday evening and Saturday matinee, and Claire on Friday and Saturday nights. J. M. Colville heads the supporting company. Next week, The Rambler from Clare.

## Columbia.—Lady Windermere's Fan.

Lady Windermere's Fan was given at the Columbia last evening by the original cast. It was well received. The stage settings, costuming, and scenery were very fine. Russell's Comedians will occupy the Columbia stage next week.

## Park.—The New South.

Joseph Grismer and Phœbe Davies presented their play, The New South, to a large audience at the Park last night. The stars appeared to advantage. A Trip to Chinatown next week.

## Holmes' Star.—Dan'l Sully.

Dan'l Sully pleased Star patrons last night. He will appear in three plays during the week.

# MARRIED YESTERDAY.

It was reported late last night that Tim Murphy was married yesterday to the clever young woman who personates the book agent in A Texas Steer.

## SOME SIGNIFICANT FIGURES.

THE MIRROR'S advertising columns during this month of April afford material for a gratifying comparison with those for the corresponding month of last year.

In the five issues of April, 1892, there were printed 84¼ columns of advertisements. In the five issues of the present month we have published 150¾ columns, or a net increase of 66 columns.

In the quality as in the quantity of its business patronage, THE MIRROR is far in the lead.

# EDWIN BOOTH DYING.

Edwin Booth retired in his usual health on Tuesday evening, at the Players' Club, where he has long resided. Late on Wednesday morning—about half-past ten—Superintendent Magonicle of the club, fearing something was wrong, entered Mr. Booth's room and found him in bed unconscious.

Dr. Sinclair Smith, who was summoned at once, decided that the attack was of vertigo, similar to one suffered by Mr. Booth in Rochester in 1889. Later developments, however, showed the attack to have been paralytic, and conflicting reports of the eminent actor's condition have ever since been circulated. Definite information was not easily obtained at the Players' Club for several days, but as Mr. Booth gradually but surely grew worse, the facts finally came out. Early last evening it was learned that the patient had for several hours lain in a semi-conscious condition bordering on coma, and it was admitted that his end was probably very near.

An eminent specialist was called in consultation with the physicians in regular attendance on Sunday night but no encouragement followed. Medical attendance was constant almost from the first.

Mr. Booth's daughter, Mrs. Crossman, has been frequently at his bedside since the attack. There had been a serious hemorrhage of the brain, and although nourishment had been taken, all attempts of the stricken man to converse have been practically inarticulate.

The paralysis is of the right side, the members on that side of the body being useless.

Dr. Smith yesterday afternoon said that his patient was in an extremely dangerous condition. Father Ducey called at the club, but was not permitted to see Mr. Booth.

The illness of Mr. Booth has been an ever-present topic throughout the city. Very many friends and admirers have called at the Players' Club, but of course none but those nearest to him have been permitted in the chamber of sickness.

The condition of Mr. Booth at midnight remained unchanged. A MIRROR reporter had a brief conversation with Dr. Smith shortly after his departure from the Players' Club. "It is improbable that Mr. Booth will survive another day," said the physician. "He was unconscious a greater part of the day, and his nearest friends were almost constantly at his bedside."

# COLONEL GEARY'S NEW STAR.

Colonel James Geary's new French Spy company will include Nellie J. Davenport, whom he announces to be the handsomest woman in the world, and he is anxious to back this assertion to the amount of $1,000 to $500. Sid C. France will also be a member of his organization. Rehearsals have been called for May 15 at Fort Wayne, the season to open on May 21. Colonel Geary promises novelties in the way of advertising. The booking is in the hands of "Punch" Wheeler, who is located at the Columbia Agency, 166 South Clark Street, Chicago. Managers in the Northwest having open time in June and July should address Mr. Wheeler at once.

# A PRETZEL.

Thomas J. Keogh, who is announced as "The Nancy Hanks of German comedians," will go out with his new German comedy, A Pretzel, which is described as original in plot, comedy and music. The company will include well-known specialists, and special scenery and mechanical devices will be employed. The printing will show new ideas. The attraction is now booking first-class houses, and will be managed by Edward A. Braden, who may be addressed No. 38 West Twenty-eighth Street, or at Winterburn's, 166 South Clark Street, Chicago.

# ELEONORA DUSE ILL.

Eleonora Duse was taken ill in Boston last Tuesday, and her performances at the Globe theatre were canceled. Her physicians think she may recover so as to appear at the Globe Theatre on Thursday and Friday nights of this week. Her proposed performance for charity, however, which was to have been given yesterday, stands postponed, although her departure for London has been deferred week in order that it may be given.

# CUES.

Joe W. Spears, who has been the advance representative of George Wilson's Minstrels, is in the city. He reports a uniformly good business, company closing last Saturday night at Buffalo, N. Y. Mr. Wilson and his manager, Mr. Will Dickson will be in New York next week to arrange next season's tour.

Harry A Lee, who has been the successful business manager of Friends, arrived in the city on Monday, the company having closed Saturday at Rochester, N. Y. They will reopen the last week in August. The season has been successful in every way.

W. J. Tilton, representing the Empire Show Printing Company, of Chicago, is in the city and will remain several weeks with headquarters at the Coleman House.

Colonel Milliken's play, Sumter, was produced at the Novelty Theatre in Brooklyn last night under the title of Her Husband.

Blanche Sherwood is seriously ill at her home in this city.

Belle Black opened at Shea's Music Hall in Buffalo last night, under the management of Edmund Gerson.

George Herbert is in the city selecting a Summer Opera company for his house in Montreal.

The Gilbert Opera company will go on the road about Sept. 18.

Annie Ward Tiffany closed her season at Troy on Saturday night. The company is said to have disbanded without payment of salaries.

The Wife for Wife company has stranded at Ithaca. No salaries were paid, and members of the company are being assisted to New York.

Lottie Hyde has been engaged for the soubrette part in Corbett's Gentleman Jack.

Ellen Burg met with pronounced success at the Amberg Theatre where she appeared four times last week in Child of Fortune and Fire in a Boarding School. Miss Burg will give two more performances this week, bidding farewell to the German stage. On Monday she becomes a member of A. M. Palmer's stock company, appearing with Messrs. Stoddart and Holland in Two Old Boys.

Harold Johnston has scored a decided hit as Dr. Cupid with Frank Daniels' company.

Manager Will McConnell, of the American Theatrical Exchange, has received a telegram from President Greenwall to the effect that Jack Curry has been re-elected as manager of the Grand Opera House, at Nashville, Tenn., under a five years' contract.

C. J. Burbidge received as a gift a very handsome silver flask from the men of the Richard Mansfield company at Chicago upon his leaving that company.

J. P. MacSweeney, who has played leading baritones with the New York Casino Road companies and other prominent road organizations, has signed a contract with Charles Frohman to play the part of Orderly McGlynn in The Girl I Left Behind Me.

Mark Hall, general representative of W. A. Brady, is in town looking after a number of theatrical ventures for his principal. His headquarters are at The American Theatrical Exchange.

An entertainment was given at the Broadway Theatre on Sunday night for the charity fund of the Elks. Among the features was Dr. O'Sullivan, the medico-legal expert in the Buchanan case, who delivered a short address on charity.

It was authoritatively reported yesterday that Minnie Palmer would next season be taken on a tour in My Sweetheart by R. A. Roberts.

Treasurer E. J. Rice, of the Standard Theatre, benefited from a performance at that house on Sunday night. The Dore Brothers, Ada Lewis, Mabel Stephenson, Fred. Solomon, Henry G. Brown and others appeared.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## THE USHER.

Even with excellent actors "plays of literature," as Mr. McDowell calls the pieces presented by the Theatre of Arts and Letters, fail to allure the public.

I understand that the losses on the public performances in this city and elsewhere have been prodigious, considering the short time that the tour has covered. They were estimated at the round sum of $65,000 up to last Saturday night. The gross receipts of one performance of Giles Corey at Palmer's last week were $33.

The expenses of Mr. McDowell's company are absurdly large. He is paying his actors double the salary they receive elsewhere, and there are enough managers, stage managers, and other functionaries connected with the organization to equip half-a-dozen attractions.

Mr. McDowell expects to perpetuate the scheme. It is said that the subscribers are willing to observe and to pay for another series of his experiments next season. There is no accounting for faddish taste.

Dr. J. M. Bannister, a popular clergyman of Huntsville, Ala., has written a letter to a newspaper of that town commenting upon a recent editorial on the church and stage question that appeared in THE MIRROR. He says:

"I may be permitted to say that, in the main, perhaps, few persons would care to dispute what THE MIRROR says about the stage. No one, I suppose, will deny that it is an instructor, or that a pure stage may not be a very valuable intellectual and moral instructor. But what shall we say of the stage as an instructor of the school of vice and immorality? The purest and most efficient agents when corrupted are also the most efficient and the favorite instrumentalities of the devil. Let all managers practically remember, and observe this distinction, and then perhaps but few clergymen will say anything against the theatre."

I am told that Dr. Bannister is an intellectual man and a regular theatregoer. He recently published a card, however, advising the members of his congregation to stay away from the local Opera House because a performance of a flashy and discreditable character had been given there.

The clergyman was justified in warning his flock against the exhibition in question, especially if he feared that it was not proof against temptation; but it seems to me that it was foolish in him to attempt to institute a religious boycott against all performances.

One swallow doesn't make a summer and one vicious show doesn't comprehend the Theatre.

If Dr. Bannister's attitude toward the stage is justifiable then on the same theory the church is open to condemnation. If exceptional cases are to have weight in forming opinion then this conscientious clergyman would do well to drape his pulpit in a dust-cloth and padlock the door of his church.

Is Dr. Bannister aware of an incident that came to light while the Charleston Presbytery was recently in session in the town of Columbia, S. C.? I shall describe it briefly, in any event.

About four weeks ago a Miss Means, who had been a communicant of the Second Presbyterian Church of Columbia, was suspended by her church. She appealed to the Presbytery for reinstatement. That body, after investigation and discussion, sustained the action of the church.

What is the crime for which this young woman stands excommunicated, so to speak?

She is poor. She sought employment and found it as an operator in the local telephone exchange. It was required of her to be on duty Sundays from nine in the morning until one in the afternoon. Miss Means was informed that to remain in the church she must resign her position. She refused. And then the bigots cast her out.

Few will venture to say that the young woman is better out of than in such a church, church but that doesn't alter aspect of the matter.

Will Dr. Bannister now condemn the Presbyterian Church in general on account of the mediæval intolerance of the Charleston Presbytery?

The first and only objection to Mr. Palmer's ten cents Actors' Fund tax on complimentary tickets has come—naturally enough—from the dramatic editor of the *Morning Journal*.

He said in his paper that if newspaper men were taxed for the actors' charity when they wished to go to Palmer's Theatre that the newspapers ought to retaliate by taxing Mr. Palmer twenty-five cents, for the benefit of the Press Club's charity fund, on every paragraph sent them from Mr. Palmer's theatre.

To this suggestion Mr. Palmer has retorted effectually. "I shall be most happy to pay such a tax," said he, "provided the newspapers agree to print the matter sent precisely as it is written."

The Albany Legislature—one of the most corrupt bodies that ever sat in the Capital—adjourned last week without acting on the bill to amend the law so as to permit the Mayor to license children to sing and to dance on the stage.

Unless the singularly delayed decision of the General Term of the Supreme Court eventually enforces the spirit and intention of the existing Stein law there will be no possibility of relief until next Winter's legislative session.

The late legislature's failure to act was not unexpected. I foreshadowed its course in this column several weeks ago. The wires that pulled against the measure at Albany were not seen but they could be heard very distinctly.

The *Sun* had several interviews on the stage children question on Sunday. The most significant of these was that of the Mayor's secretary, Willis Holly, who outlined Mr. Gilroy's views on the subject in the following words:

"The Mayor is not likely to take any more definite and decided stand in the matter of licensing children to sing and dance until the courts shall finally decide what his powers are in the case now pending. He has taken the stand, in opposition to the Society for the Prevention of Cruelty to Children, that there should be no fixed, arbitrary rule established on which to base the granting of permits. His belief is that each case should be decided in the discretion of the Mayor on all the conditions which surround it."

From this it is evident that the Mayor comprehends and sympathizes with the purposes of the Stein law, whose full operation has been blocked by Gerry's resort to a technical quibble.

In Gerry's absence abroad the *Sun* found Superintendent Jennings of the S. P. C. C. ready to speak for him. He appears to be a worthy substitute for the militant Commodore in that he is quite as able to misrepresent.

For instance, he says: "The present law suits the reputable portion of the profession, and so far from being at odds with this Society many managers are our strong friends."

Indeed!

Does not Joseph Jefferson belong to the reputable portion of the profession? Are Messrs. Palmer, Abbey, Frohman, Rosenquest and Thomas disreputable?

These gentlemen, representing the Society for the Protection of Children of the Stage—an organization formed for the express purpose of emancipating them from the cruelties of Gerry's Society—went to Albany early this month and in an open debate confronted and confused Gerry. And they say, with unmistakable emphasis, that they will not cease to battle for the children's rights until they have been secured.

And yet, in the face of this widely-published incident, Gerry's Superintendent has the brazen effrontery to assert that the present law "suits" the profession and that managers are the strong friends of the Gerry Society!

The habit of misrepresentation is so strong in the Gerry quarter that it will not down, no matter if detection and exposure are certain.

A new fable, concocted by Superintendent Jennings, is to the effect that the dramatic agents are the most active protestants against Gerryism as applied to the stage.

"We have no quarrels with the reputable portion of the profession," he falsely reiterates in the same interview before quoted from, "it is the agencies who are most put out. We have known cases where a child earning $30 a week received but $10, the rest being divided between agents."

Who are these mysterious "agents?" I'll venture to say they exist only in the Superintendent's vivid imagination, and I'll go so far as to add that he is unable to mention "cases," or even one "case," of the sort he glibly describes.

Mr. Gerry himself attempted to prove some of his sweeping assertions a few months ago, and, as MIRROR readers will recall, he failed dismally. I doubt if his subordinate can do better in this case. But I wish he would try.

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Clara Vonderheide and John P. Loughney were married on Saturday in the County Clerk's Office at Louisville, Ky. The groom said he was a preacher. He is a member of the Eagle Nest company, which closed in Louisville Saturday night. Loughney lives in Philadelphia.

## GOSSIP OF THE TOWN.

Jean Voorhees in Only a Farmer's Daughter has just finished three weeks in Washington, Baltimore and Pittsburg to large business. The company has been much strengthened by several recent changes.

Eugene W. Presbrey will go to Chicago shortly to stage manage Sol Smith Russell's production of April Days, Clyde Fitch's new play.

Alice Fischer has received an offer from Daniel Frohman to become a member of his comedy company.

Robert E. Graham will open his season in The Stock Broker at the Chestnut Street Theatre on Sept. 4. Mr. Graham will be under the enterprising management of the Mullaly Brothers.

A Gerard-Thies "Evening of Song" is announced for next Monday evening at Chickering Hall. Schumann's Spanish Liederspiel will form the programme—the first public rendering of the composition in New York.

Stephen Fiske, the epigrammatic, says that the Theatre of Arts and Letters is "all letters and no art."

The Acme Publishing Company, of 56 Commerce Street, Newark, N. J., asks THE MIRROR to say that it wishes to learn the whereabouts of Walter D. Jefferson, actor. Perhaps some professional can supply the desired information.

The Payton Comedy company are playing pirated plays in Indiana. Their repertoire includes Fogg's Ferry, Master and Man, Struck Gas, The Mighty Dollar, and The Burglar. Isaac Payton, who is at the head of this troupe, is an old offender.

The Grill Club is to take a benefit at the Bijou next Sunday night.

The Warde-James company will add Henry IV. to their repertoire next season.

At the Lambs' public gambol next month the travesties on current plays that have been seen during the Winter at the clubhouse will be presented.

According to telegraphic accounts the production of the spectacle America at the Chicago Auditorium on Saturday night was a great success.

Georgie Drew Barrymore returned from her trip to Bermuda on Saturday. Her health was not much benefited by it, it is said.

Alexander Salvini will continue at the Manhattan Opera House a month longer than was intended originally.

Harry Askin is no longer business manager for Stempson and Burbank, managers of the Adonis company.

A letter of Edwin Booth, written in 1884 to a young aspirant for dramatic laurels, has just been made public. After advising him to follow any other pursuit in preference to that of an actor, Mr. Booth said: "An art whose professors and followers should be of the very highest culture, is the mere make-shift of every speculator and boor that can hire a theatre or get hold of some sensational rubbish to gull the public. I am not very much in love with my calling as it now is and, I fear, will ever be."

Burnham Kalisch lectured on "The Drama" before the Young Men's Association of the Congregation Ahawath Chesed at Fifty-fifth Street and Lexington Avenue last Thursday evening.

THE MIRROR has received an invitation to the annual exercises commemorative of Shakespeare's Birthday at the Edwin Forrest Home. As the anniversary fell on Sunday, the occasion has been arranged for to-day (Tuesday). Augustin Daly's company will furnish the entertainment.

The Tar and Tartar company closed a season of thirty-six weeks on the 15th inst., at Elkhart, Ind. It was not successful pecuniarily, but salaries were paid in full.

Charles Dickson will produce a new comedy in New York this Summer. The title is A Damned Fool, of which Mr. Dickson says: "If this title meets with too much opposition on the part of the public I shall change it, but as it is especially applicable to the piece I shall be loath to do so unless forced by public opinion to decide." This does not seem to be a matter for public opinion to decide. It is a question of ordinary propriety, and Mr. Dickson will do well to seek a new one without delay.

The four clever and pretty Garrison Sisters have become great favorites with Eden Musée audiences. They have successfully played Dr. Cupid, a comedietta written for them by Pearl Eytinge, for several months in that resort.

A. F. Warde, business manager of the Warde-James company, is expected in town to-day. He will arrange business matters for next season. The company will finish its tour on May 13.

Thomas W. Keene closed season on Saturday night in Kingston, N. Y. Mr. Keene will not act again until Sept. 4, when he will open the season at the Duquesne Theatre, Pittsburg. Mr. Keene has gone to his home on Staten Island. He expects to start on a trip to Japan about June 10.

Samuel P. Vauraust, the electrician, has sailed for England. He will take charge of the construction of the electrical equipment in Augustin Daly's new theatre in Leicester Square, London.

Ellen Terry's son was married recently. He plays a small part in Becket at the London Lyceum.

Charles Coghlan will rejoin his sister next Monday in St. Louis and play Henri Beauclerc in Diplomacy.

The benefit to E. J. Buckley will take place at the Fifth Avenue a week from Sunday night. A strong bill is being arranged by the committee in charge.

Marie Wainwright closed her season on Saturday night at the Grand Opera House in New Orleans. Her receipts for each of the twenty-four performances averaged more than $1,000.

Among the attractions now being booked through the American Theatrical Exchange are Vernona Jarbeau, Fanny Rice, Lewis Morrison, Nellie McHenry, Alexander Herrmann, Niobe, Madame Modjeska, Rhéa, Stuart Robson, Richard Mansfield, Wilson Barrett, Robert Downing, and Nat Goodwin.

More than one hundred and sixty theatres were added to the list of houses represented by the American Theatrical Exchange during the week. Manager McConnell is in an enthusiastic frame of mind over his success.

The Lotos Club will remove to its spacious and handsome new club house, at Fifth Avenue and Forty-fifth Street, next week.

The Actors' Fund Fair committee met on Saturday in A. M. Palmer's offices to dispose of some unfinished business before being discharged. Several left over articles were sold, and arrangements made for the sale of others. It is probable that this will add several thousands of dollars to the amount earned by the Fair last year.

Nancy Atherton has recovered from an attack of pneumonia.

Augustus Thomas' successful play Alabama will be taken out next season by Clement Bainbridge, with several members of the original cast. The tour is now being booked by the American Theatrical Exchange.

Annie Mitchell is in the city, securing people for her repertoire company.

Bertha St. Clair, a remnant of Hanford's Shamrock company, which stranded in Lancaster, O., has reached New York.

W. B. Seeskind, treasurer of the American Theatrical Exchange, has returned to New York.

Dollie Theobold has severed her connections with the Hole in the Ground, and has signed with Edward Rice in his production of 1492.

Fanny Rice was feted recently at Charleston by the local lodge of Elks and their fair friends, and after a banquet she was made an honorary member—the first of the lodge. She was nominated by Colonel Evans, and after her unanimous election, she responded with a witty speech. Miss Rice will send the lodge a large water-color painting of herself.

Thomas W. O'Connor, known on the variety stage as William Gilmore, will hereafter take his legitimate name.

W. C. Anderson, who recently closed Two Old Cronies and last week closed Kidnapped in Brooklyn, reports uniformly good business for both attractions. He also says he has filled nearly all his time for next season and that he intends to remain in and about New York the coming Summer.

The Santa Barbara Opera House, at Santa Barbara, Cal., managed by E. W. Gaty, is now in the circuit that includes San Francisco, Los Angeles, and San Diego.

Samuel P. Cox is dangerously ill at his home in Philadelphia. He has managed Donnelly and Girard for several years.

A. B. De Frece, business manager of the *Mail and Express*, has composed a march which has been entitled "The Mail and Express March." The title-page bears a picture of the new building of that newspaper.

At the Berkeley Lyceum last night the Home Hotel Association gave a musical and literary entertainment in aid of that charity. The programme was entertainingly filled by Mrs. Theodore Harris, reader; Felicia Koschoska, soprano; Helene Von Doenhoff, contralto; Nellie Hirshfield, mezzo-soprano; Don Aurelio Cervelos, pianist; Siegmund Koschoska; Phillips Tomes, tenor; Clementine Bologna, baritone; Louis Blumenberg, violoncellist; little Percita, "the child wonder," and others.

Alma Anwarda has returned to New York after a brief season with The Leavenworth Case. Miss Anwarda was one of Margaret Mather's company last season.

Fred. D. Summerfield has joined McCarthy's One of the Bravest.

Dorothy Reepine has been added to Frederic Bryton's repertoire company.

Inquiries have been made by several readers of THE MIRROR with reference to the *Dramatic and Musical Magazine*, which recently advertised for correspondents throughout the country. From what a MIRROR reporter ascertained on Saturday, at the office, 1,267 Broadway, the magazine will not make its appearance until early in June. It will be published by the Cunnisky Publishing Company.

Thomas Terriss, J. M. Dalton, Sydney Howard, and Julius Knight, all English actors, arrived here on Friday. They will appear in The Prodigal Daughter.

Edwin Forrest Lodge, Actors' Order of Friendship, will remove about May 1 from the Broadway Theatre building to 16 West Twenty-seventh Street.

Treasurer Thomas J. Shelley, of the Imperial Music Hall, requests THE MIRROR to announce that his popular theatre will be kept open throughout the Summer. Arrangements are now being perfected for the engagement of prominent London music hall artists, and no expense will be spared in keeping up the reputation of the house. Lottie Gilson has been re-engaged, and other novelties are promised in the near future.

Lottie Collins sailed on the *New York* on Saturday for England.

The stock of the Music Hall company has been increased from $600,000 to $1,200,000. The liabilities of the company are said to be $932,105 54.

Advertising Agent Pearsall and Stage Manager McCurdy, of the Brooklyn Grand Opera House, Business Manager Grover and Advertising Agent Shaw are to take a benefit soon.

Manager Louis C. Behman, of Hyde and Behman, is convalescing from a severe attack of the gout.

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## IN OTHER CITIES.

Correspondents of this paper are expressly notified to ask one to accept gratuities from theatres and managers, or from any person or persons representing them in any capacity whatsoever.

### PROVIDENCE.

Incog. as given by the Charles Dickson co. at the Providence 13-15, proved to be an unusually pleasing comedy. The co. was competent, and the attendance undeservedly small. The Planter's Wife, with Harry Lacy as the star, was the attraction 17-19; small houses. Co. good. The Ramsay Morris Comedy co. 20-22 in Joseph. County Fair 24-29.

Von Vonson closed a successful week at Keith's 15.

Nellie McHenry opened 17 in A Night at the Circus at Keith's Opera House to large business. Nellie is as jolly as ever, and her many admirers in this city are turning out in large numbers nightly. The specialties were very good, and applauded. The piece is very laughable from start to finish, and the capacity of the house was tested at every performance. The Wilbur Opera co. 24-29.

At Lothrop's Museum 17-22 The Ticket of Leave Man drew large houses. It was satisfactorily given by members of the stock co., with Charles Barringer as Bob Brierly, Kate Glassford as May Edwards, and May Prindle as Emily St. Evremond. Scenery and stage settings excellent. Katherine Rober and stock co. in Funchon 24-29.

The annual appearance of Gus Hill's World of Novelties is a source of delight to lovers of a first-class specialty show, and they opened their week's engagement at the Westminster 17 to a crowded house. The programme is exceptionally good.

City Club Burlesque co. 24-29.

George B. Boyden, of the Crescent Park Show Grounds, left 12 for Montana, thence to Kansas and Indian Territory, where he is to meet John Eaton, who has charge of the Indians, horses, etc., to be brought here. Many improvements have been made on the grounds, and it is expected a tremendous business will be done this season. A new line of electric cars is being constructed, and will run direct to this popular shore resort. The season will open about June 15. Ben Dodge will be the business manager, C. H. Harter advertising agent, and Frank Page master of properties.

For the past week painters have been at work repainting and brightening the beautiful front of B. F. Keith's Opera House. The neat and attractive manner in which this house is kept, both inside and out, is fully appreciated by all.

Frankie Bell closed with Lothrop's stock co. 19.

Helen Marr was in town 17.

Stella Chase Ainsworth passed the week of 17 with friends here.

Yankee Scott has returned home after an extended tour through Maine.

W. H. Gough's infant son died 18 in New York.

Prof. Alexander McCabe has been appointed concert master of the American Band, and in the absence of Leader Bowen R. Church, will direct. Mr. McCabe is an excellent musician and very popular.

The Narragansett Engine Company of Riverside gave an entertainment 17, in which the old time minstrels, John Case, Frank Hammond, and Fred. Medbury were participants.

Major Al. Cunningham is now located in this city.

Providence will soon give birth to a home-made opera, the product of Professor N. B. Sprague. The professor and his cohorts of musicians will chaperone the production during the first week of May. The music will be rendered by young men of Brown University, and promises to represent in a most creditable manner the modest pretensions of Providence, that it is not only an interpreter of good music, but a source of inspiration to good composition as well.

William R. Lane, of this city, has organized a co. to be known as the William R. Lane Concert co. The *personnel* is: Mr. Lane, baritone; Mattie Atwood, soprano; Marie Therese Brazan, piano; J. A. Brazan, violin, and Frank Raia, harp.

B. F. Albee, general manager of Keith's Amusement Enterprises, was here 20.

A. L. Southerland, of the County Fair, and A. L. Wilbur, of the Wilbur Opera co., arrived 19.

HOWARD C. RIPLEY.

### WASHINGTON, D. C.

The attractions at the Washington playhouses week of 17-22 were almost without exception old favorites.

Aristocracy entertained large and representative audiences. Blanche Walsh evinced careful study and painstaking rehearsal of her part, which was even more life-like and clear-cut than when she first presented it to a critical Washington audience. It is not too much to say that Miss Stockton is an indispensable adjunct to the alluring attractiveness of this play.

At Albaugh's Clara Morris was greeted by meagre attendance, the attractions through the week being Camille, Odette, and Article Forty-seven. The weather was bad, the season is nearing its close, and added to this Camille has but recently been played here by Rhea. During Tuesday night's performance Miss Morris met with an unfortunate accident, which resulted in a sprained ankle, and although she finished the play she suffered considerable pain.

At the Academy of Music Paul Kauvar was the tumultuous attraction, with Harrison Wolf in the leading role, and Mildred Holland playing the part of Diane de Beaumont. Her work was cordially appreciated, and she was several times called before the curtain. Other painstaking actors in this co. are Messrs. Mittenthal, Garrick, and Bailey.

Agnes Herndon appeared at the Bijou in La Belle Marie. Miss Herndon is so well known here that the mere announcement of her presence in Washington is sufficient to crowd any house, even in the face of inauspicious circumstances. The play in which she appeared is admirably suited to her beauty and her talents, bringing out two distinct types of character, that of an innocent country girl, and later of the cool calculating woman of the world. She has drawn around her a good co.

At the Lyceum the week's attraction was Manchester's Night Owls' Beauty Show in a very satisfactory variety performance. This co. is doing much to elevate the standard of this class of attractions, and there is a number of very clever people in the cast, notably James S. Smith, who is inimitable in his particular species of talent, and Rheme Nelson, who besides being a comely and handsome soubrette, is clever in song and shapely in dance. This house has George D'Ason next week.

There was a complete change of programme during the week at Fitzsimmons' Auditorium.

The Crust of Society will be interpreted by John Stetson's co. at Albaugh's next week, and it is predicted that large audiences will be in attendance.

Cyril Tyler, the boy soprano, sang in concert at Metzerott Music Hall 20. He was assisted by Ruth Thompson, contralto; Herndon Morsell, tenor, and N. Dushane Cloward, baritone.

Adam Forepaugh's show will be in Washington 22, 23.

Evans and Hoey will strike A Parlor Match at the National week of 24. This co. contains a number of old favorites with Washington playgoers, and it is believed that crowded houses will be in attendance.

At the Academy of Music, Pauline Hall will appear in her new opera comique, Puritana. During the latter part of the week there will be a revival of Erminie, which was among the earliest triumphs of Miss Hall, who appears in her original creation of the title role.

EDWARD OLDHAM.

### LOUISVILLE.

At Macauley's Hoss and Hoss opens 20. The Country Circus will open at Macauley's May 1 for a week. One of the performances will be for the benefit of Manager John F. Macauley, and it is needless to say the occasion will be a notable one.

Tuxedo, with George Fletcher, Hughey Dougherty, Raymond Moore, H. W. Frillman and the phenomenal singer, Jose, filled a most satisfactory three nights at the Masonic commencing 17.

The Wagner Concerts by the Anton Seidl Orchestra at the Auditorium 15 was largely attended, and the attractive programme of Wagnerian selections was thoroughly enjoyed.

The sale of seats for Ali Baba and the Lilliputians has been unusually large. The former comes to the Auditorium 27-29, the latter May 1-3.

Edwin Arden in Eagle's Nest was the Bijou's attraction week of 17 22. The play is not new here, but it and the young actor are markedly popular. Ada Gray 24.

At Harris' Dr. Carver in The Scout presents a stirring border play. Business very large. Agnes Wallace Villa 24.

Rice and Barton, with Rose Hill's Folly co., are drawing fine houses at the New Buck. The people are unusually good, and the burlesque, The Mountebank, is a more coherent affair than such pieces usually are. Jerome's Vaudeville co. 24.

George R. Wendling will deliver three lectures here in the near future under the auspices of the local lodge of Elks. The proceeds will be used in defraying the expenses of a projected trip to the reunion at Detroit.

Most gratifying reports reach friends here of the success of Mary Louise Clary, of this city, with Damrosch in New York in the oratorio Samson and Delilah. There are those who think that in this singer a successor is found to Annie Louise Cary.

Sol Marcosson, the young violinist, starts 20 upon a concert tour of the State. He will be assisted by May Yuell, called the Swedish Nightingale, and other capable musicians.

Alderman Charles Ganiger entertained Blanche Walsh, of the Aristocracy co., at Louisville's Tuxedo, the Ferncastle Club. The affair was an elaborate dinner to which were invited a number of the "four hundred" of Kentucky's metropolis.

W. T. Price's play, John Brown, is soon to have a hearing in the East. Mr. Price was at one time dramatic critic for the *Courier-Journal*.

F. Hopkinson Smith is announced for a reading from Colonel Carter of Cartersville at the Masonic 20.

The benefit to Ed. Norback and his popular orchestra, the Apex, occurs at the New Buck afternoon of 28. E. K. White, the trombonist, has returned from California and is again a member of the Buck's musical staff.

CHARLES D. CLARKE.

### OMAHA.

At Boyd's Theatre the engagement of Joseph Jefferson in Rip Van Winkle 14 proved the most profitable, at the scale of prices ($2 for choice seats) in the history of the house, the actual receipts being $2,312, and some four or five hundred people were turned away. While the supporting co. is an indifferent one, the defects in the performance are almost wholly lost sight of in the sweet attractiveness of Jefferson in his famous role. The Consolidated Boston Howard Athenæum co. and Hopkins' Trans Oceanics minus Trewey, gave very creditable specialty performances 13-16 to good business. Charles Frohman's co. in De Mille's The Lost Paradise to large business 17, 18. The piece has many powerful situations, but the co. is hardly up to Mr. Frohman's usual high standard.

At the Farnam Street Theatre Robert Mantell appeared in The Face in the Moonlight 13-15 to splendid business, this being one of the best attractions in the history of the house. Mr. Mantell takes the dual role of Jacques Ferrand and Victor Ambrose with wonderful adaptability; but he should certainly make a decided change in his suicide scene. As it is now performed, it reminds one for all the world of a juggler on his back twirling a barrel with his feet, rather than a finished actor portraying the sufferings of a death by poison. The supporting co. was very acceptable. Robert Gaylor in Sport McAllister did fairly well at the Farnam Street Theatre 16-19.

Seidl's Orchestra, assisted by Emma Juch and a powerful corps of soloists, gave a very attractive concert at the Exposition Hall 17 to a large and cultured audience.

James J. Corbett spent Sunday, 16, in Omaha, and occupied a box at the matinee performance of Bobby Gaylor's.

The Bostonians will be here the last three days in April presenting Robin Hood, The Ogallallas, and The Knickerbockers. The simple announcement is enough to crowd the box-office at the reserve sale.

J. R. RINGWALT.

### MINNEAPOLIS.

At the Grand Opera House the German Lilliputians made their initial appearance 17 to a very large audience and made an unqualified hit. The co. is made up of very clever little people. Franz Ebert as Puck was irresistibly funny. Selma Goerner, Adolph Zink, Minchen Becker, Ida Manr and Bertha Jaeger were all equal to the requirements of their respective roles.

At the Bijou Opera House The Voodoo opened a week's engagement 16 to two crowded houses. Thomas E. Murray in the leading role was cordially received. He is a capable comedian and could use his talents to better advantage in a play of a different character. His support was not above the average.

At the Lyceum Theatre the local lodge of Elks had a rousing benefit afternoon of 18. The cosy theatre was filled to overflowing. Visiting brothers were present from St. Paul, Stillwater and Mankato. The programme, which was varied and interesting, was participated in by representatives of the Nat C. Goodwin, The Voodoo, The German Lilliputians and The Spider and Fly cos., assisted by Nettie Bourne and the Danz Orchestra of this city and others.

Manager J. Frank Conklin and Assistant Manager A. E. Zonne, of the Grand Opera House, returned from New York and Chicago 17.

Minneapolis Lodge of Elks had a very pleasant social gathering at the Hotel Nicollet 12, which was attended by some three hundred of the friends of the order. Among the guests were members of the Lewis Morrison and Nat C. Goodwin cos.

Forrest Robinson has been engaged by Manager Litt, of the Bijou, for his Summer stock co. Mr. Robinson made an excellent impression when here with The Lost Paradise.

F. C. CAMPBELL.

### NEW ORLEANS.

Continuing her very successful engagement at the Grand Opera House, Marie Wainwright and her excellent co. gave School for Scandal, As You Like It and The Social Swim week of 17-22. Commencing on 24 at the Grand Opera House, the Marie Greenwood Opera co., strong in numbers and with an extensive repertoire, will begin a Summer season, which promises well.

The West End Military Band will open its concert season at West End, the Coney Island of New Orleans, about May 1.

Harry M. Clark, acting manager of the Greenwood Opera co., has arrived in the city and is making the necessary arrangements for the opening of the Summer opera season at the Grand Opera House.

Manager Henry Greenwall, of the Grand Opera House, has returned to the city from New York.

LAMAR C. QUINTERO.

### KANSAS CITY.

The novelty of the past week was the brilliant reopening of the long-closed Auditorium, under the management of W. J. Bowes. The numerous improvements to the house made it bright and beautiful. Richard Mansfield made his reappearance after a six years' absence and was warmly welcomed. He played a wide range of characters in a splendid manner, and was the subject of unanimously favorable criticism. His co. is excellent. Beau Brummell, A Parisian Romance, Prince Karl, and The Scarlet Letter were the plays presented, and all were well patronized. The Vendetta 24-29, and the house will then close until next season.

A lively newspaper tilt between the advance agents of The Froth of Society and The Crust of Society was rather reminiscent of the hot advertising battles waged between the Barnum-Forepaugh forces. Mrs. Leslie's version, The Froth of Society, attracted large audiences to the Coates Opera House 17-19, and the performances were fine. Joseph Haworth and Emily Rigl sustained the leading roles in splendid style. The Crust of Society 24-26.

Hallen and Hart in their new skit, The Idea, attracted the fun-loving population to the Grand Opera House in large numbers 16-22. The Fire Patrol 23-29.

Mrs. Tom Thumb and a number of little people drew fairly at the Gillis 16-22, and gave a varied performance which was pleasing to the children, but hardly up to adult appreciation.

Professor S. Kronberg, of this city, deserves commendation for his enterprise in securing the greatest musical attractions to appear here. Paderewski was the last, 14, 15, and delighted large audiences. Seidl's Metropolitan Orchestra, with Emma Juch and a dozen fine vocalists, gave a Wagner programme 13, but the attendance was not large. Damrosch Orchestra, with Scalchi and Guille, May 16.

There is strong talk of open-air Summer opera for the coming season, and it is to be hoped that a good co. can be secured as it would assuredly play to profitable attendance.

FRANK B. WILCOX.

### MILWAUKEE.

Francis Wilson began a week's engagement at the Davidson 12 in The Lion Tamer, and business so far has been excellent.

The appearance of Joseph Jefferson at the Academy was a marked demonstration of affection for the eminent actor. The house was packed with the best people of Milwaukee who took every opportunity of expressing their delight at Mr. Jefferson's excellent acting.

The usual good patronage prevailed last week at the Bijou and The Struggle of Life has proven a satisfactory performance. William Stafford did good work as the hero.

The Early Birds Burlesque co. gave a good bill 20-22 at the People's.

Little Goldie in The Mountain Waif at the Standard 16-22 to fair business.

The Standard Theatre will be transformed this Summer into a large garden and regular stage performances given every night. Manager Miller has already booked many variety performers.

An attempt was made early Sunday morning, 16, to set the Stadt Theatre on fire but was only partially successful. The entrance was badly burned and there will probably be no more performances this season. Frank Dodge has resigned as treasurer of the Academy.

E. T. MCDONALD.

### JERSEY CITY.

Lovers of the legitimate were well pleased by Wilson Barrett's offering week of April 17-22 at the Academy, and the fact that the English actor is a favorite in this city, was demonstrated by the size and enthusiasm of the audiences he drew during his engagement. Mr. Barrett opened his engagement with Ben-My-Chree, and also gave Claudian, Lady of Lyons, and The Silver King. All of his impersonations were marked with strength and force. Maud Jeffreys was graceful in the leading feminine roles, and the support was good. J. K. Emmet 24-29.

Charles Erin Verner presented Current Cash for the first time in Jersey City at the Opera House 17-22, and this gloomy melodrama seemed to find favor with its audiences. The co. is fair. Business was rather light. Carroll Johnson 24-29.

The Sunday night concerts are still a popular feature of the Opera House. Each entertainment so far has met with great success.

The Barnum show exhibits here May 1.

L. O. F.

### INDIANAPOLIS.

At English's Opera House The Country Circus 17-22. Ali Baba 24-26.

At the Grand Opera House Joseph Jefferson 20; Hoss and Hoss 28-29.

Agnes Wallace-Villa drew crowded houses in The World Against Her at the Park Theatre and seemingly pleased the patrons 17-22. Supporting co. fairly good. Forgiven 24-29.

At the Empire Theatre large houses greeted Flynn and Sheridan's City Sports.

Agnes Leland, Jessie Randall, and Eddie Powers joined the City Sports co. at this point.

Helen Marlett and Maude Sohlke left the co. at Chicago, going to New York.

Henry Talbott, of Dickson and Talbott, left Sunday for New York to embark for South America on a pleasure trip.

The rush for seats to the Jefferson engagement was tremendous, the whole house being sold out in a short time, the sum aggregating $2,000.

GUSTAV RECKER.

### BALTIMORE.

After a week abounding in local attractions, during which the regular theatres suffered from diminutive audiences, the charming and delightful opera, Robin Hood, was presented at Harris' Academy of Music to standing room only and a limited quantity of that.

At the Holliday Street Theatre the quaint Swedish dialect of Ole Olson as presented by Ben Hendricks afforded amusement for a large audience. The play is well presented by a capable co.

The Mikado was given at the Howard Auditorium, together with specialties, and Clara Beckwith's aquatic exhibition. Beatrice Goldie and Arthur Bell are in the cast.

William Muldoon, the sturdy athlete, and Lester and Williams' Me and Jack co. presented a variety bill of athletics and specialties at Kernan's Monumental Theatre.

The Lyceum Theatre on Saturday night last closed its regular season. During the past year this house has been very successful, its season just closed being the best it has ever enjoyed.

WILLIAM J. O'BRIEN, JR.

### BUFFALO.

The theatres did a phenomenal business and the attractions as a rule were first-class 17-22. Edwin Milton Royle and his talented wife, Selena Fetter, appeared the first of the week in a conglomeration of melodrama, farce-comedy and tragedy, entitled, Friends. There was considerable amusement during the tragic scenes as the shift from tragedy to farce was so rapid there was but little room for melancholy. J. K. Emmet and Maggie Cline at the Academy of Music the latter half of the week did big business on account of "Our Maggie." She is as clever as ever and sings "Throw Him Down McCloskey" with all her old-time energy.

George Wilson has revived again and brings to Buffalo an excellent minstrel co., including two Buffalo boys, Jake Welby and George Pearl. George Wilson's monologue is bright and original. The scenery and costumes are all new and the performance as a whole is excellent.

At the Lyceum, Lost in New York did well, and at H. R. Jacobs', Bartholomew's Equine Paradox is a departure from the regular entertainment.

Lottie Gilson still continues as the magnet at Shea's, and is particularly fetching in her Admiral costume.

Manager Robinson, of the Musee, is making a strong bid for competition among the vaudevilles. He is running a first-class variety show, afternoon and evening, and is employing high salaried and talented people. Maud Madison, in her crinoline dance, is the feature of this week.

Cashier Norton, of the Star Theatre, has been advanced to local manager of Mr. Eldred's theatre. Mr. Norton is thoroughly familiar with the business, and will prove a worthy successor to Mr. Madigan.

BRET HART.

### ST. PAUL.

At the Metropolitan Opera House Nat C. Goodwin presented A Gilded Fool 17-22, opening to a full house. Annie Pixley in Miss Blythe of Duluth 24-29.

At Litt's Grand Opera House M. B. Leavitt's clever co. produced The Spider and Fly 16-19, opening to S. R. O. Walter Sanford in The Struggle of Life 24-29.

At the Olympic Theatre 17-22 a clever co. of vaudeville artists presented an attractive programme opening to good houses.

The Seidl Concert co. gave a very enjoyable entertainment at the People's Church 21 to a large and fashionable audience.

GEORGE H. COLORAVE.

### DENVER.

Paderewski at the Broadway 17, 18 drew the most brilliant audiences ever seen in Denver within my recollection, and every seat was taken.

James J. Corbett in Gentleman Jack drew a big house at the Tabor. Effie Ellsler 24-29.

Unknown was presented at the People's to good business.

J. L. Stern has relinquished the management of the Imperial. Frederick Bock, leading man of the stock co., will direct affairs hereafter.

The Hungarian Concerts are well patronized on Sunday nights at the Tabor.

W. P. PEABODY.

## CORRESPONDENCE.

### ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Comte, manager): Joseph Haworth and Emily Rigl in The Froth of Society 11; crowded house. Maude Granger in The Fringe of Society 14; good business.

NEWPORT.—THEATRE (G. W. Goddard, manager): Emma Warren co. to a fair business 11-13. Three St. Felix Sisters opened a week's engagement to a packed house 17.

### CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Bostonians to S. R. O. at advanced prices 10, 11.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Philharmonic Society 17.——LOS ANGELES THEATRE (H. C. Wyatt, manager): The Bostonians in Robin Hood, The Knickerbockers, and The Ogallallas to the capacity of the house 12-15. R. E. Graham's Larry the Lord 27-29.——PARK THEATRE (Fred. Cooper, manager): Fitzgerald Murphy with his new play, Bit o' Blarney, to good houses week of 10-16.——ITEM: Treasurer Ed. Mansfield, of the Grand, is rusticating at San Diego during the dark spell.

### COLORADO.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Annie Eva Fay gave a seance to a large audience 10. Mrs. W. J. Florence presented The Mighty Dollar to a well pleased audience 12. Effie Ellsler in Hazel Kirke 15; performance excellent; large audience. The Calhoun Opera co. 17, 18.

### CONNECTICUT.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons, manager): John Mason and Marion Manola in Friend Fritz 14; full house. Miss Manola formerly resided in this city, and always receives an ovation here. Joseph Murphy in The Kerry Gow 15; usual good business.——GRAND OPERA HOUSE (Belknap and Jennings, managers): Mervyn Dallas in The House on the Marsh 13-15; Helen Barry in A Night's Frolic 18; S. R. O.; benefit of local Foresters; delightful performance. J. L. Golden's caricature of Lottie Collins' dancing made a hit. Clara Coleman in Nora Machree 18, 19; large audiences.——ITEM: Managers Belknap and Jennings, of the Grand Opera House, have on exhibition and will present to the lady handing in the greatest number of reserved seat coupons during the two weeks' engagement of the Wilbur Opera co., commencing May 1, a solitaire diamond ring valued at $125.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Corinne was greeted by three large houses 14, 15, when she appeared in Arcadia. Stuart Robson in The Henrietta 17; full house. Helen Barry 18.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Louis Aldrich in The Senator 14, 15; full houses. The house returned to its former scale of prices 17 (20-20-30), when Dan McCarthy appeared in The Rambler from Clare to big business. Rial's U. T. C. 20, 21.——NEW HAVEN OPERA HOUSE (C. H. Smith, manager): The return to vaudeville will swell the receipts as Manager Smith has found out.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Joseph Murphy presented Kerry Gow to a large sized audience 13. Blue Jeans was greeted by large audiences 14, 15, and matinee. The Police Patrol thrilled the galleries 17. A fashionable audience that taxed the capacity of the house greeted Stuart Robson in The Henrietta 18. Helen Barry in A Night's Frolic had a fair house 20.——ALLYN OPERA HOUSE: Ulie Akerstrom opened a week's engagement 17 in repertoire. Business large.——ITEMS: DeLange and Rising are contemplating Summer opera here.—O. M. Remington, the well-known manager, has returned to journalism, and is editing the Pawtucket *Evening*

*Times*.—Manager Bernard, of the Akerstrom co., has joined Hartford Lodge of Elks.

**BRISTOL.**—Opera House (C. F. Michael, manager): A Loyal Friend was billed 18 but failed to put in an appearance. It is reported that the co. disbanded at Fall River, Mass.

**MIDDLETOWN.**—McDonough Opera House (A. M. Colegrove, manager): Howorth's Hibernica pleased a good sized audience 17.——The Middlesex (J. Claude Gilbert, manager): Lieutenant Peary, the Arctic explorer, lectured to small audiences afternoon and evening of 15. Gus Heege as Yon Yonson to good business 19.——Items: Manager Colegrove announces that he will make many improvements in his house, and will open it for the season of '93-94 two nights only each week.—Gus Heege and his Yon Yonson co. will close a most prosperous season in Williamsport, Pa., 29.

**NORWICH.**—Broadway Theatre (E. L. Dennis, manager): Helen Barry in A Night's Frolic 14; fair house. The Ensign 18; large audience.

**NEW BRITAIN.**—Russwin Lyceum (Gilbert and Lynch, managers): Under the City Lamps 13; crowded house. Marshall P. Wilder, who was booked for 18, was compelled to cancel owing to a death in his family.——Opera House (W. H. Ordway, manager): U and I 13; Howorth's Hibernica 15; both to good houses.

**WILLIMANTIC.**—Loomer Opera House (J. H. Gray, manager): Yon Yonson 18; good business.

**MERIDEN.**—Opera House (A. Delavan, manager): Corinne Opera Burlesque 13; fair-sized house. Howorth's Hibernica 14; small house. U and I 15; fair business. The Senator 27; large house.

## DELAWARE.

**WILMINGTON.**—Grand Opera House (W. R. Williamson, manager): The Power of the Press 17, 18; good business. The Old Homestead 20, 21; packed houses.——Academy of Music (W. D. Brown, manager): The Rooney Comedy co. 17-19; very good business.

## FLORIDA.

**KEY WEST.**—Gossip: Duncan Clark's Female Minstrels failed to fill their engagements in this city and Havana. Mr. Martinez, of Havana, left last week to prosecute them for breach of contract. Manager Otto, of Odd Fellows Opera House, left for Tampa, Fla., to take the management of a new opera house which is being erected there, still retaining the management here. Manager Warren, of the San Carlos Opera House, returned last week from New York.

## GEORGIA.

**SAVANNAH.**—Theatre (T. F. Johnson, manager): The Wilfred Clarke Comedy co. closed the week 14 to rather unremunerative business. Lawrence Hanley in The Player 17-19; S. R. O. opening performance. Mr. Hanley was enthusiastically received, this city being his birthplace. Dockstader's Minstrels 20.

**BRUNSWICK.**—L'Arioso Opera House (W. T. Glover, manager): Duncan Clark's Female Minstrels 14, 15; small houses.

**AMERICUS.**—Glover's Opera House (Cain and Brown, managers): Milton Nobles in For Revenue Only 17; large and delighted audience.

**ATLANTA.**—De Give's Opera House (L. De Give, manager): James Whitcomb Riley, lecture, 15-18; very good houses. Milton Nobles' For Revenue Only 19; Lew Dockstader's Minstrels 21.

## ILLINOIS.

**ROCKFORD.**—Opera House (C. C. Jones, manager): Boston Ideal Opera co. 12; fair house. The Danger Signal 23, return engagement, good house.——Items: Julius Wilhelmsdorfer, leader of the Opera House orchestra, has removed to Chicago. He will be succeeded by Mr. Wilkins, of the Vesper Bell co.—Ila Irvine has returned from New York after two years' study. She will make her debut in Boston with E. S. Willard's 20.

**QUINCY.**—Opera House (A. Doett, manager): Frank Daniels 12; good business. Fabio Romani 15; attendance fair.

**GALESBURG.**—The Auditorium (P. E. Berquist, manager): The Fire Patrol 17; good house. Warde-James co. in Othello 25; John Dillon in A Model Husband 28.

**MONMOUTH.**—Pattee's Opera House (Perley and Webster, managers): Henry Weaver in Mr. Potter of Texas delighted a fair-sized audience 13.

**BLOOMINGTON.**—New Grand (C. E. Perry, manager): Mr. Potter of Texas 24; good house. Modjeska in Mary Stuart 28; crowded house.

**CHAMPAIGN.**—Walker Opera House (S. L. Nelson, manager): Holden Comedy co. 10-15; light business.

**STREATOR.**—Plumb Opera House (J. E. Williams, manager): Niobe 13; large audience.

**SPRINGFIELD.**—Chatterton's Opera House (J. R. Chatterton, manager): Frank Daniels presented Dr. Cupid to S. R. O. 13.——Central Music Hall (J. W. Freund, manager): Springfield's Philharmonic Society presented The Holy City to a large and fashionable audience 13.

**MT. VERNON.**—Music Hall (Fitzgerald and Stratton, managers): Pete Peterson 13; inclement weather affected business.

**ELGIN.**—Du Bois Opera House (F. W. Jenckes, manager): The Danger Signal 14; James J. Corbett 15; both to large audiences.

## INDIANA.

**FORT WAYNE.**—Masonic Temple (J. H. Simonson, manager): Annie Ward-Tiffany in Lady Blarney gave two performances 8 to fair houses. Charles B. Hanford in Julius Cæsar played a return engagement 22. William Barry in McKenna's Flirtation 25; tophenvy house.

**MUNCIE.**—Wysor's Opera House (H. R. Wysor, manager): Tar and Tartar 11; very good house. A Fair Rebel 14; poor attendance owing to bad weather.

**LAFAYETTE.**—Grand Opera House (F. E. D. McGinley, manager): Minnie Seligman pleased a fair audience in My Official Wife 17. Lillian Kennedy in She Couldn't Marry Three to good business 18.

**EVANSVILLE.**—Grand (King Cobbs, manager): Maud Granger in The Fringe of Society 10, 11; Tuxedo 12; both to good business.——People's (T. J. Groves, manager): Nobody's Claim did well 14-16.

**RICHMOND.**—Phillip's Opera House (J. H. Dobbins, manager): Mr. and Mrs. Robert Wayne 10-15; good business at popular prices.——Grand Opera House (C. W. Conner, manager): Charles Hanford in Julius Cæsar 16; good business.

**LOGANSPORT.**—Opera House (Mrs. Edwin Stuart, manager): Tar and Tartar 13; large house at advanced prices. Harry Chase, of this city, is with the co. and was very warmly received. Theodore Thomas' Orchestra 16; fair house at the highest prices of the season.——Elks: The Elks of this city will give a minstrel entertainment 31.

**SOUTH BEND.**—Good's Opera House (John Wagener, Jr., manager): The Carrie Louis co. to good business 10-15. The Danger Signal 19.

**MARION.**—Sweetser's Opera House (W. A. Livermore, manager): Lillian Kennedy in She Couldn't Marry Three 15; crowded house. The Danger Signal 21.

## IOWA.

**DES MOINES.**—Grand Opera House (William Foster, manager): The consolidated Howard Athenæum and Hopkins' Specialty co. gave a very satisfactory performance to a large audience 14. The largest house of the season, both pecuniarily and otherwise, greeted Joseph Jefferson in Rip Van Winkle 24 with a $1,800 advance sale at double the regular prices. After an absence of two years, Robert Mantell returned in his new play, The Face in the Moonlight, to a packed house and gave a delightful performance 17.——Foster's Opera House (William Foster, manager): The Oberlin Glee and Banjo Club gave a very pleasing entertainment to a large audience 17.——Bijou Theatre (Charles F. Handy, manager): Large business week of 10-15.

**KEOKUK.**—Opera House (D. L. Hughes, manager): Spooner Comedy co. began a week's engagement 17 by selling all the house before five o'clock.

**ATLANTIC.**—Opera House (Lester L. Tilden, manager): Division No. 1 A. O. H. presented the drama, Ireland and America, 15 to a full house; fair performance. Sutton's U. T. C. 18; A Breezy Time 28.

**OSKALOOSA.**—Masonic Opera House (H. L. Briggs, manager): The Spooner Comedy co. 10-15; full houses.

**SIOUX CITY.**—Peavey Grand (E. L. Webster, manager): Joseph Jefferson in Rip Van Winkle 12; packed house. Franz Cumpson in The Merry Cobbler 14, 15; light business. Performance good and merited much better attendance.——Pearl Street Theatre (Al. O Trudell, manager): Business good.——Item: A reception in honor of Joseph Jefferson was given by the Elks at the Mandarin Club.

**COUNCIL BLUFFS.**—Dohany Theatre (John Dohany, manager): A German Soldier 25, 26, with matinee, to fair business. U. T. C. (Sutton's) 27; good business.

**CEDAR RAPIDS.**—Greene's Opera House (R. O. Simmons, manager): The Eunice Goodrich co. 10-15 in repertoire; large audiences. Cedar Rapids Lodge No. 251 B. P. O. E. gave a Social Session 15 at the Arcade. Robert Mantell in The Face in the Moonlight 18; big house. The Lost Paradise 22.

**DUBUQUE.**—The Grand (William T. Roehl, manager): Niobe 12; good house. Joseph Jefferson 15; packed houses.

**DAVENPORT.**—Burtis Opera House (Charles T. Kindt, manager): Howard Athenæum co. gave a good performance to a big house 11. The Fire Patrol 16; fair business.

**CARROLL.**—Music Hall (B. Dreese, manager): Iowa State Band concert 17; S. R. O.

## KANSAS.

**WICHITA.**—Crawford's Opera House (George N. Bowen, manager): Dr. Flint, the mesmerist, 10-15; good business.

**FORT SCOTT.**—Davidson Opera House (Harry C. Ernich, manager): A Breezy Time 25; fair house.

**TOPEKA.**—Grand Opera House (O. T. Crawford, manager): Robert B. Mantell drew a big house 10 in his new play, The Face in the Moonlight. Mary Calhoun Dixon, in readings and recitations 11, under the auspices of a local Masonic lodge, made an artistic success, but the receipts were short of expenses. White Squadron 18.——Crawford's Opera House (O. T. Crawford, manager): Corse Payton co. 10-15 in My Kentucky Home, Lightning Rod Fakir, My Country, Escaped from Sing Sing, Galley Slave, Little Marchioness, and Hidden Hand. Low prices; good business.——Item: Sidney Prior, of Robert Mantell's co., was left seriously ill with pneumonia at Kansas City. His place was very acceptably filled (at a moment's notice) by Allen J. Sanson, the treasurer of the co., till other arrangements could be made. It was Mr. Sanson's first appearance.

**LAWRENCE.**—Bowersock's Opera House (J. D. Bowersock, manager): One of the most pleasing entertainments of the season was The White Squadron 25 to fair business. Peter Jackson's Uncle Tom's Cabin comb. 27; large gallery.

**HUTCHINSON.**—Opera House (W. A. Loe, manager): Norris Opera co. 11, 12; good houses. A Cold Day 20, 25; large house.

**PARSONS.**—Edwards' Opera House (C. M. Johnson, manager): The Corse Peyton co. opened a week's engagement 17 in My Kentucky Home to good business.

## KENTUCKY.

**LEXINGTON.**—Opera House (Charles Scott, manager): Andrews Opera co. 10-15; Anton Seidl's concert 17; both to good business.

**WINCHESTER.**—Opera House (William Miller, manager): Dr. Bill 24; large house; excellent performance.

**HENDERSON.**—Gabe's New Opera House (Atkinson and Harg, managers): The Rose Hill English Polly co. 14; large and well-pleased audience.——Liederkranz Hall (Unversazt and Klein, managers): Marcesson Concert co. 11; small but well-pleased audience.

**PARIS.**—Grand Opera House (D. C. Parrish, manager): Dr. Bill 13; small house; good co. Jeffreys Lewis 18; Still Alarm 24.

**OWENSBORO.**—New Temple Theatre (A. G. Sweeney, manager): James Whitcomb Riley 12; S. R. O. Rose Hill's Polly co. 15; good business.

## MAINE.

**PORTLAND.**—Lothrop's Theatre (Charles C. Tukesbury, manager): George C. Staley in A Royal Pass 14, 15; small audiences.

**AUGUSTA.**—Opera House (Frank A. Owen, manager): The Stowaway 17; A Royal Pass 18; both to light business.

**BELFAST.**—Opera House (L. M. Cottrell, manager): The Stowaway 14; good business. Business Manager George Kingsbury made his debut here in the part of Percy Ewart. Jerome Kingsbury, who has been playing this part for the past two years, left the co. to join Sol Smith Russell in Chicago.

**BATH.**—Alameda Opera House (H. Donnell, manager): A minstrel performance given as a benefit to Manager Ham, of the destroyed Columbian Opera House 17, drew a packed house.

## MASSACHUSETTS.

**HOLYOKE.**—Opera House (W. Z. Kendall, manager): Under the City Lamps 12; fair house. Walshe's Concert co. 26; The Senator 29; good houses.

**BROCKTON.**—City Theatre (W. W. Cross, manager): The Hustler had a large house and gave a very satisfactory performance 12. Barney Riley, a resident of this city, as the Italian, received a cordial welcome. Skipped by the Light of the Moon had a small house 14. Mark Murphy, supported by a good co., played to a light house 15. Gilmore's Band, assisted by Rosa Linde, Lilly Dolgorouky and Signor Tagliapietra, gave a fine concert complimentary to Frank M. Buckley to a crowded house 16. The Dazzler played a return date to good business 17. Lieutenant Peary had large audiences to listen to his instructive lecture, matinee and evening, 18.——Gaiety Theatre (Abe Spitz, manager): Belle Boyd had a fair house and related her experiences of the late war 16. Gorman's Specialty co. 17; fair-sized house.

**NORTH ADAMS.**—Wilson Opera House (Thomas Hanley, manager): Stowe's Uncle Tom's Cabin co. 14; crowded house. Nora Machree 19; rather light house. The Dago 25; large advance sale.

**LOWELL.**—Opera House (John F. Cosgrove, manager): The Crust of Society co. No. 1 to a large and well-pleased audience 12. George C. Staley in A Royal Pass 13; small house. Gilmore's Band 14 gave a meritorious concert to a small but appreciative audience. The Burglar, matinee and night of 15, gave very satisfactory performances to large houses. Julia Bachelder, ingenue of The Burglar co., is a Lowell girl. The bouquets and baskets of flowers presented her testified to her popularity here. She is doing good work with the co. Frank Mayo in Davy Crockett pleased a small house 17. Denman Thompson in The Old Homestead 18; packed house.——Music Hall (Thomas and Watson, managers): A Burlesque and Variety co. did a fair business 10-15.——Bijou Theatre (Abe Spitz, manager): The Parisian Folly co. and Varieties gave good performances to S. R. O. 10-15.—— Items: Miss Bachelder entertained Mrs. Briscoe and little Lottie at her home here during the stay of The Burglar. She held a reception for friends 16.—Albert W. Scott, of the Music Hall, benefit 20.—The London Sports Burlesque co. stranded here 17.

**FALL RIVER.**—Academy of Music (William J. Witey, manager): Mark Murphy 12 in O'Dowd's Neighbors; small audience. The Gertrude Corey Dramatic co. of this city presented The Ticket-of-Leave Man 13 to light business. The Ensign 25 proved its popularity by drawing a big house; strong co. A Loyal Friend 27; small audience. Charles Dickson delighted a small audience with Incog 28.

**NEW BEDFORD.**—Opera House (W. R. Cross, manager): Mark Murphy in O'Dowd's Neighbors 14; small audience. Jane was presented 15 by a fine co.; good house. Wilbur Opera co. 16-23; good business.

**TAUNTON.**—New Taunton Theatre (Harry Jordan, manager): Lillian Durell in Mignon for the benefit of the Elks 12; large audience; poorest performance of opera ever given here. Chorus consisted of eight people (amateurs); orchestra, five pieces. Many of the audience left before the performance closed. Dr. Clark's singing was the only redeeming feature. Crust of Society 24; large audience. Barney Ferguson in McCarthy's Mishaps 14; large house. Gus Heege in Yon Yonson 17; fair business.

**NORTHAMPTON.**—Academy of Music (William H. Todd, manager): Ullie Akerstrom 13-15; enormous business. Louis Aldrich in The Senator 18; good business.

**AMESBURY.**—Opera House (E. A. Mitchell and Co., managers): Helen Barry in A Night's Frolic 13; good house.

**LAWRENCE.**—Opera House (A. L. Grant, manager): Louis Aldrich in The Senator 12; fine performance to a fair house. Nevada or the Lost Mine was given by local talent 14 to a full house. Gilmore's Band gave two excellent concerts afternoon and evening 15 to fair business. The violin solos of the Princess Lilly Dolgorouky were much appreciated by the audience. Denman Thompson in The Old Homestead made his first appearance here in nearly six years 17 to an overflowing house.—— Item: The annual benefit of the Opera House ushers occurs May 5 with Nellie McHenry in A Night at the Circus.

**CHELSEA.**—Academy of Music (Field and Blandford, managers): Charles Frohman's co. in Jane gave a fine performance to a good house 17. The Burglar attracted only a fair house 18; excellent performance. Little Lottie Briscoe as Editha made a decided hit.——Item: At the annual benefit of Messrs. Field and Blandford May 9, the Manola-Mason co. will appear in their new play, Friend Fritz.

**HAVERHILL.**—Academy of Music (James F. West, manager): Louis Aldrich in The Senator 13; The Hustler 15; both to large houses.——Elks: The Elks third anniversary banquet was held 18. It was a most successful affair. A fine entertainment was furnished and a general good time followed.

**PITCHBURG.**—Whitney's Opera House (G. E. Sanderson, manager): James O'Neill in Fontenelle 13; good business. Denman Thompson 19; packed house.

**SPRINGFIELD.**—Court Square Theatre (D. O. Gilmore, manager): A. Y. Pearson's realistic melodrama, The Police Patrol, to good-sized houses 14, 15. The Dazzler was greeted by a good-sized house on their third engagement here this season.

**WORCESTER.**—Theatre (Rock and Brooks, managers): The Ensign 11, 12; The County Fair 14, 15; O'Dowd's Neighbors 17, 18; Charles Dickson in Incog 19; good business prevailed.——Lothrop's Opera House (George E. Lothrop, manager): Lost in London 12-15; fair business. Uncle Tom's Cabin 17-19; very good business.——Front Street Opera House (W. E. Arnold, manager): Kalbfield's Orpheum Stars 12-15; Agnes Evans co. 17-19; good houses. The Wilbur Opera co. came here 17 and claimed the theatre for the week, but found that the theatre was filled with O'Dowd's Neighbors, Incog. The Senator, and The Dazzler. The Wilbur co. got out an injunction to prevent any of the other cos. from playing, but the injunction was dissolved, and the Wilbur co. had to lie off. Messrs. Rock and Brooks claim that they have the Wilbur co. booked for the week of 24. Manager Wilbur has entered suit for $3,000 damages.

**MARLBORO.**—Theatre (F. W. Riley, manager): A Royal Pass 12; light business; excellent performance. McCarthy's Mishaps 15; good business; County Fair 17; large audience.

**WALTHAM.**—Park Theatre (William D. Bradstreet, manager): The Burglar 14; James O'Neill in Fontenelle 16; both to fair business.—— Item: Charles Macy of The Burglar co. was very ill while here, and he will be obliged to leave the co. on account of his health.

## MICHIGAN.

**ANN ARBOR.**—Opera House (A. J. Sawyer, manager): Gus Williams 13; fair business. The Burglar 24, 25; small but well-pleased audiences.

**JACKSON.**—Hibbard Opera House (Waldron and Todd, managers): George Wilson's Minstrels 12; good business.

**GRAND RAPIDS.**—Powers' Grand (W. H. Powers, manager): Fantasma, unlike others of its class, improves with age. It was put on in magnificent style 17, 18. George H. Adams is a clown par excellence, and the rest of the cast was all that the piece required. Business enormous. C. L. Davis 20; Gus Williams 21, 22.——Grand Opera House (O. Stair, manager): James H. Wallick and co. drew heavy houses all the week and gave very satisfactory performances of border dramas.

**LANSING.**—Baird's Opera House (James J. Baird, manager): Mrs. Margaret Custer Calhoun, reader, had a fair house 12. The University of Michigan Glee and Banjo clubs to a small house 13. Charles L. Davis in Alvin Joslin 17; packed house.

**MARQUETTE.**—Opera House (W. A. Ross, manager): Katie Putnam 12 in An Unclaimed Express Package to the capacity of the house. Turner's English Girls 15; fair house.——Casino Rink (John Helmut, manager): Cyr Brothers' Athletic co. 21, 22.

**SAGINAW.**—Academy of Music: (S. G. Clay, manager): Hanlon's Fantasma drew two very large houses 12, 13. C. L. Davis as Alvin Joslin 14; large audience.

**BAY CITY.**—Wood's Opera House (A. E. Davidson, manager): Charles L. Davis in Alvin Joslin 13; fair business.

**MUSKEGON.**—Opera House (Fred. L. Reynolds, manager): Hanlon's Fantasma crowded the house to its capacity 14; also large house 15.

## MARYLAND.

**HAGERSTOWN.**—Academy of Music (Charles M. Futterer, manager): Kellar pleased a large audience with his illusions and magical mysteries 20.

## MINNESOTA.

**WINONA.**—Opera House (E. K. Tarbell, manager): Niobe 10; fine house. The Mendelssohn Society gave a very enjoyable concert 14.

**STILLWATER.**—Grand Opera House (E. W. Durant, manager): M. B. Leavitt's Spider and Fly 25; crowded house.——Music Hall (N. F. Schwartz, manager): Alexander Bull Concert co. 12; fair business.

## MISSOURI.

**SEDALIA.**—Wood's Opera House (Dr. H. W. Wood, manager): Si Plunkard 24; John Dillon in A Model Husband 28; The Fire Patrol 29.——Items: John Dillon closes his season at Joliet, Ill., 29.—Dr. H. W. Wood, of this city, is building a new theatre in Quincy, Ill., to be ready the coming season.

**CARTHAGE.**—Grand Opera House (E. T. Crawford, manager): John Dillon in A Model Husband 13; good business.

**WARRENSBURG.**—Magnolia Opera House (Hartman and Markward, managers): Si Plunkard pleased a good-sized audience 14.——Empire Hall (John E. Clark, manager): May Davenport's City Sports Burlesque co. 12; full house.

**JOPLIN.**—Club Theatre (H. H. Haven, manager): A Cold Day 11; poor business. A Breezy Time 26; A Pair of Kids 29.——Haven Opera House (Mrs. H. H. Haven, manager): Joseph Haworth and Emily Rigl, supported by an excellent co., in The Froth of Society to fair business 14.

**MEXICO.**—Grand (G. L. Ferris, manager): Fitz and Webster in A Breezy Time 11; small business; good performance. A very high wind arose during the performance and came near stampeding the audience.——Item: James Robinson, the circus man, is visiting relatives in town. He will spend the Summer in Chicago.

**SPRINGFIELD.**—Grand Opera House (P. S. Heffernan, manager): John Dillon in A Model Husband 25; large audience; good performance.—— Baldwin Theatre (A. B. Crawford, manager): Froth of Society 24; large house. Pair of Kids 27; good house.

## MONTANA.

**HELENA.**—Ming's Opera House (J. C. Remington, manager): Alba Heywood in Edgewood Folks 14, 15 to fairly good business.

**BUTTE.**—Maguire's Opera House (John Maguire, manager): Alba Heywood in New Edgewood Folks 10-12; poor business. Bill Nye and A. P. Burbank delighted a large audience 13.

**GREAT FALLS.**—Opera House (C. H. Wright, manager): Alba Heywood in Edgewood Folks 13; fair business. Bill Nye and A. P. Burbank 18; excellent entertainment; very good business.

## NEBRASKA.

**BEATRICE.**—Paddock Opera House (Fuller and Lee, managers): Boston Comic Opera co. 10, 11; good business. George W. Cable, author, in readings from his own works 24.

**KEARNEY.**—Opera House (J. J. Osborn, manager): A Turkish Bath 10; good business. Uncle Tom's Cabin (Sutton's) 13; fair house.

**HASTINGS.**—Kerr Opera House: Marie Heath in A Turkish Bath 13; good house.

**LINCOLN.**—The New Lansing (E. A. Church, manager): Joseph Jefferson in Rip Van Winkle had few vacant chairs 12. Prices were doubled all over the house. The White Squadron 13, 14; big houses.——The Funke (L. M. Crawford, manager): James A. Reilly in A German Soldier 24; light house.——Item: S. W. Combs, formerly with A Railroad Ticket, will finish the season as acting manager with Pearson's White Squadron co.

## NEW MEXICO.

**ALBUQUERQUE.**—Grant's Opera House (B. P. Davis, manager): Chimes of Normandy was given by local amateurs for the benefit of Mabel Hawley, who is studying for the stage.

## NORTH CAROLINA.

**WILMINGTON.**—Opera House (J. M. Cronly, manager): Lew Dockstader's Minstrels 27; good house.

## NEW HAMPSHIRE.

**DOVER.**—City Opera House (George H. Demeritt, manager): Fantasma 12, 13; fair-sized audiences. Jane pleased a small house 14. The Hustler drew a big house 17.

**PORTSMOUTH.**—Opera House (E. A. Mitchell, manager): Davy Crockett to light business 17.—— Music Hall: (J. O. Avery, manager): Rhea 20; The Hustler 25.

## NEW JERSEY.

**PLAINFIELD.**—Music Hall (J. A. Demarest, manager): Murphy and Cronin in U and I 13; small house; pleased audience.

**LONG BRANCH.**—Broadway Theatre (Nelse Cannon, manager): The McGibney Family 14; good house. Waite's Comedy co. 17-23.

**NEWARK.**—Miner's Newark Theatre (Col. William M. Morton, manager): Gloriana 17-22, crowded houses. William A. Brady's After Dark 24-29.——Jacobs' Theatre (M. W. Tobin, representative): The Fast Mail drew large audiences 17-22. Dan McCarthy in The Rambler from Clare 24-29.——Waldmann's Opera House (Fred. Waldmann, proprietor): The New York Vaudeville Stars to big business 17-22. Johnnie Griffin's Athletic and Specialty co. 24-29.

**HOBOKEN.**—Ross' Theatre (W. S. Ross, manager): Murphy and Cronin in U and I attracted medium houses April 17-19. The musical numbers were very well rendered. The comedy-drama, A Loyal Friend, followed for three nights to only medium audiences. Joseph J. Sullivan and Larry Smith in The Blackthorn 24-26. The first night of this engagement Manager Ross will take his annual benefit, and, no doubt, it will be a success in every respect, as the genial manager has made many friends since he assumed the direction of this house.

**CAMDEN.**—Temple Theatre (C. L. Durban, manager): Waite Comedy co. 10-15; fair business. Roland Reed 17; crowded house.——Item: Sidney Drew and wife are guests at the West Jersey Hotel.

**TRENTON.**—Taylor Opera House (John Taylor, manager): The Fast Mail was presented to large houses 13, 14. Under the City Lamps 20; packed house.——Temple Theatre (F. J. Bacon, manager): A very attractive vaudeville bill was presented week of 17 to good patronage.

## NEW YORK.

**ELMIRA.**—Opera House (Wagner and Reis managers): Kellar 13, 14; fair business. Barlow Brothers Minstrels 15; fair-sized audience. Maude Hillman co. in repertoire week of 17 presented Little Ferret, Under the Gaslight, The Ragpicker's Child, A Free Pardon, Zeppa, and Lady Audley's Secret to large and well pleased audiences.——Madison Avenue Theatre (Wagner and Reis, managers): Dark.——Items: Lon Hudson, an Elmira boy, recently with George Wilson's Minstrels, received a royal welcome upon his appearance with Barlow Brothers' Minstrels 15.—Bert Davis, formerly press agent of George Wilson's Minstrels and Barnum and Bailey's Circus, is staying at his parents' residence in this city.—Thomas O'Brien, of this city, formerly with Flynn and O'Brien and O'Brien Brothers, and his wife, Miss Redding, were visiting friends in this city last week.—After the close of the season, about May 20, the Opera House will be entirely remodeled at great expense.—Wagner and Reis, of the Old Circuit, will have the management for another year.

**ITHACA.**—Wilgus' Opera House (H. L. Wilgus, manager): Kellar delighted a full house 12. Barlow Brothers' Minstrels 19; packed house.

**BINGHAMTON.**—Stowe's Opera House (Clarke and Delavan, managers): Julia Marlowe in Twelfth Night 17; large and well-pleased audience. Barlow Brothers' Minstrels 18; fair business. The Midnight Alarm 19, benefit of the Excelsior Hook and Ladder Co., to a well-filled house.

**CORNING.**—Opera House (A. C. Arthur, manager): Mora 10-15; large business.

**MIDDLETOWN.**—Casino Theatre (H. M. Corey, manager): Limited Mail 27; S. R. O. The co. will close season at Utica 29.

**POUGHKEEPSIE.**—Collingwood Opera House (E. B. Sweet, manager): Sam Ryan in Irish Aristocracy 15; small audience; performance unsatisfactory. Chauncey Olcott in Mavourneen 19 for the benefit of Manager Sweet; one of the largest audiences of the season.

**UTICA.**—Opera House (H. E. Day, manager): James O'Neill presented Fontenelle 13 before a fair-sized and highly pleased audience.

**SYRACUSE.**—Wieting Opera House (Wagner and Reis, managers): Hanlon's Superba proved one of the best scenic and mechanical presentations ever seen here and was liberally attended 24, 25. John Drew in The Masked Ball 27; Digby Bell in Jupiter 28.——H. R. Jacobs' Opera House (Carroll Johnson in The Irish Statesman 14, 15 to good attendance. The Carrolls in The Dago to good-sized audiences 17-19.

**HORNELLSVILLE.**—Shattuck Opera House (C. L. Purrington, manager): Richard Golden as Old Jed Prouty had a good house 12 (return date). Mora opened a week's engagement in repertoire 17 to a packed house.——Item: The Mirror is on sale here by O. M. Warner, and Richardson and Luther.

**OGDENSBURG.**—Opera House (Charles S. Hubbard, manager): Old Jed Prouty 5; large house. Richard Golden did not appear; his part was taken by F. C. Wells. Charles McCarthy in One of the Bravest 25; fair house. Soider and Fly 28; large and delighted audience. Gorman Brothers' Minstrels 29; Henry Mapleson Opera co. 25.

**LYONS.**—Memorial Hall (W. J. Hines, manager): An excellent co. presented the Two Sisters 21 to a fair-sized audience. Temple City Quartette, People's Star Course, to good business 24. Annie Ward Tiffany in Lady Blarney 28; fair business. Old Jed Prouty 29.

**TROY.**—Griswold Opera House (S. M. Hickey, manager): A Trip to Chinatown to S. R. O. 12. Siberia drew good houses 23-25.——Rand's Opera


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HOUSE (Gardner Rand, manager): Mr. and Mrs. Columbus, by local talent, to large houses 12-15 The Mikado (local) 17, 18; good business.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Side Tracked 23; good house. Frank Jones in Our Country Cousin 28; fair business.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Elmer E. Vance's Limited Mail 23; large and well-pleased audience.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Dark.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Master and Man 20; good business. Two Sisters pleased a fair audience 22. Barlow Brothers' Minstrels 24; large audience. Richard Golden in Old Jed Prouty 27.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Rhea in Josephine 22; Barlow's Minstrels 23; both to fair business.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Thomas W. Keene presented Richard III. 18 to a large and representative audience. Limited Mail (return date) 20; packed house.——ITEMS: Thomas W. Keene closed season at Rome 22.—The Limited Mail closed at Utica 22.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Maude Hillman co. to good business week of 10-15.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles B. Ball, manager): The Two Sisters pleased a good-sized audience 14. Julia Marlowe made her first appearance in this city in Ingomar before a large audience 18.——ITEM: Popular Charles Ball, manager of the Grand, is contemplating a trip to Europe during the Summer.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): J. K. Emmet in Fritz in Ireland 17-19; fair-sized audiences. Friends was presented 20-22 to well-pleased houses. John Drew 24-26.——COOK OPERA HOUSE (H. R. Jacobs, manager): Dark.——ACADEMY (H. R. Jacobs, manager): Anna Belmont in A Kentucky Girl 17-22; good business. New York Vaudeville Stars 24-29.——MUSEE THEATRE (M. S. Robinson, manager): Good business continues.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Wills' Two Old Cronies 15; large business. Madame and Augustin Neuville in The Boy Tramp 18; fair business.——ITEM: Charles E. Goodale, proprietor of the Theatre Normandie, will increase the size of the stage of that house one-third of its present capacity.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Thomas W. Keene presented Othello to a very large audience 17. Chauncey Olcott in Mavourneen 18; large and fashionable audience. Julia Marlowe in As You Like It 19; packed house.——ITEMS: William Schaffer, who painted the new drop-curtain and scenery for the new Van Curler Opera House, died suddenly in New York on the 18th inst.—A large number of people from Amsterdam came here 19 to see Julia Marlowe at the Van Curler Opera House in As You Like It.

KINGSTON.—OPERA HOUSE (Charles V. Du Bois, manager): Elmer E. Vance's Limited Mail 25; good performance to a large house.

CORTLAND.—OPERA HOUSE (Warner Roodmanager): Little's World co. 19; good business. Lotus Glee Club 21; full house.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Charles McCarthy in One of the Bravest 14; fair business.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Master and Man 13; good business. Little's World 17; poor business; return date.

PLATTSBURG.—THEATRE (W. A. Brown, manager): Charles McCarthy in One of the Bravest 17; S. R. O.

## OHIO.

COLUMBUS.—HENRIETTA THEATRE (Dickson and Talbott, managers): Annie Pixley in Miss Blythe of Duluth and The Deacon's Daughter 10-12; Hoss and Hoss 16, 17; both to fair business.——GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Country Circus 9-15; packed houses. Robert Downing 16-19; good business. Joseph Jefferson in Rip Van Winkle 22.——PARK THEATRE (Dickson and Talbott, managers) Held in Slavery 9-12 pleased good audiences. Vendetta 13-15; good business. Sefton and Watson co. 16-19; satisfactory business.

CANTON.—THE GRAND (M. C. Barber, manager): A Fair Rebel 7; fair business. Robert Downing in Richard the Lion-Hearted to good business 12. Friends delighted a good house 13. Digby Bell in Jupiter 14; S. R. O.——ITEM: Negotiations are now pending for a lease of the Grand for a term of five years to L. B. Cool of Pittsburg.

MOUNT VERNON.—OPERA HOUSE (Hunt and Green, managers): Lotus Glee Club 24; S. R. O.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Agnes Herndon in La Belle Marie 12; fair house. Sefton and Watson's Vaudeville co. 15; good house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Friends filled the house 13 with an exceptionally well pleased audience.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Agnes Herndon in La Belle Marie to a fair-sized and highly pleased audience 12. Fairies' Well 14; light business. Held in Slavery co. to fair business 17.

WOOSTER.—CITY OPERA HOUSE (Ketler and Adams managers): Robert Downing in Richard the Lion-Hearted. 14; crowded house.

HAMILTON.—GLOBE OPERA HOUSE (Bristley and Connor, managers): Dr. Bill 17; poor house.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Devil's Auction 13; good business. Charles B. Hanford 19.——DAVIS OPERA HOUSE (Ruhl and Grauel, managers): My Official Wife 10; Dr. Bill 20.——ELKS: The Elks, assisted by Fred. G. Andrews and several professionals of this city, will produce Rip Van Winkle at the Davis May 3.

AKRON.—ACADEMY OF MUSIC (W. S. Robinson, manager): Friends 11; large and pleased audience. A fair-sized house greeted Robert Downing in Richard the Lion-Hearted 13. Digby Bell Opera co. drew a good house 15.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): The Pirates of Penzance 14-21 by local amateurs to poor business.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Dan McCarthy in Cruiskeen Lawn to fair business week ending 22. The Vendetta 23-29. The Damrosch Orchestra in Memorial Hall 29.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): T. H. Timmons in Fairies' Well 25; good business.——ITEM: The Big 4 Opera House will close the season May 20 with Al. G. Field's Minstrels.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Little Nuggett 11; fair business.

PIQUA.—MUSIC HALL (J. C. Thirkield, manager): C. B. Hanford's Julius Cæsar co. 14; fashionable and pleased audience.

LANCASTER.—CHESTNUT STREET THEATRE (R. Neil McNeil, manager): Little Nugget 17; large and pleased audience.——ITEM: C. A. Baker, manager of this co. was at one time a resident of this city.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): London Gaiety Girls 13; large audience. Jack McAuliffe 15; poor business.

ALLIANCE.—SOURBECK'S OPERA HOUSE (F. W. Gosbill, manager): The Girl I Spy 12-15; good business.

DEVAR.—JONES' OPERA HOUSE (Gardner and Morrison, managers): My Aunt Sally co. to the capacity of the house 25.

FREMONT.—OPERA HOUSE (E. B. Russell, manager): Charles Hanford co. in Julius Cæsar 18; small but well-pleased audience.

## PENNSYLVANIA.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk' manager): De Quincey Tuller's Illustrated Battles of the Civil War to fair and disappointed audiences 14, 15.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Clara Morris 14, Daniel Sully 18 in The Millionaire. It was a special engagement as a testimonial benefit to Major E. D. Griswold. The house was well filled, and the co. was excellent. Denman Thompson in The Old Homestead 19; very strong attraction.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Gus Hendricks in Ole Olson 12 to fair business. Swedish Quartette and specialties seemed to find much favor. Kittie Rhoades in The Inside Track 17; business fair.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Kellar 15; good-sized audience. The Midnight Alarm 18; fair business. Daniel Sully in The Millionaire 19, small business.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Friends 17; large and delighted audience.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne manager): Two Old Cronies 14; good-sized audience.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Paul Kauvar was well presented 13; to a large house. The Fast Mail drew large houses 14, 15. George A. Baker Opera co. gave Said Pasha, Dorothy, Fra Diavolo, and Falka 17-19 to large houses.——GRAND OPERA HOUSE (George M. Miller, manager): Dark.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Hanlon's Superba 12, 13; large business. Madeline Merli in Frou-Frou 15; fair business.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): The Fast Mail 13, with its realistic effects, to excellent business.

MT CARMEL.—G. A. R. OPERA HOUSE (Joe Gould manager): James A. Mackie in Grimes' Cellar Door delighted the largest audience of the season 14. Phil. W. Peters in The Old Soldier pleased a fair-sized audience 18. The Old Soldier closes season at Johnstown, Pa., 22, and will open next season Aug. 12.——ITEM: A new drop curtain has just been hung in the Opera House. It was painted by William Weiss, of Tyrone, Pa.

EASTON.—ABEL OPERA HOUSE (John Brunner, manager): The Old Soldier 13; fair business. The Boy Tramp 17; small audience. A Fair Rebel 18; fair-sized house.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Jack McAuliffe gave a fair performance 13. Keep It Dark pleased a large and enthusiastic audience 15.——ALTMEYER'S THEATRE (E. A. McArdle, manager): Clara Morris to good business 12. Little's World pleased a fair house 15. The Old Homestead 18; clever performance to the largest house of the season.——MARRIAGE: Clark Taylor, the popular stage manager at White's, was married 13 to Miss Annie Foster, of Greensburg, Pa.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Madeline Merli in Frou Frou to poor business 14; deserved better patronage.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Baker Opera co. closed a very successful week's engagement 15. Madeline Merli in Frou-Frou 17; light business.——MUSIC HALL (E. C. Frank, manager): Punch Robertson's Dramatic co. 17-22; fairly good business.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): A Busy Day 12; small audience. Annie Ward Tiffany 14; fair-sized and well-pleased audience.——OPERA HOUSE (F. H. Cashbaugh, manager): Dark.

MILTON.—GRAND OPERA HOUSE: (Griffith and co., managers): James B. Mackie in Grimes' Cellar Door 18; fair house.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): Paul Kauvar 14; small audience. Roland Reed with an excellent co. in Innocent as a Lamb 19, for the benefit of the local Lodge of Elks. The house was well filled by a representative audience.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Fast Mail 10; big business. The Old Soldier gave a pleasing performance 14 to very small business. On 15 the Bethlehem Oratorio, eighty-two persons, gave an excellent concert to a large and refined audience. The feature of the concert was Henning, the 'cellist, of New York. Concert of Beethoven Maennerchor 17; packed house.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Edwards Family gave a good concert to a small audience 17. The Boy Tramp 20. Thomas E. Shea in repertoire 24-29.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Ole Olson 14; very good house.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): May Smith Robbins in Little Trixie delighted a fair-sized audience 12.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Fast Mail 12; good business. The Little Joker 15; large house.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Clara Morris 13. Daniel Sully presented The Millionaire 17 to good business.——FAMILY THEATRE (Harry Davis, manager): Business continues very good.

TITUSVILLE.—OPERA HOUSE (O. E. Gleason, manager): Home Talent Minstrels 18; S. R. O.; popular prices.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Midnight Alarm 10; benefit of fire patrol; good business. Pinafore 13-17; local talent; benefit B. P. O. E.; crowded house.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): Old Jed Prouty 11; fair-sized and enthusiastic audience.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Richard Golden in Old Jed Prouty 18; good house.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Devil's Auction 12 pleased a good-sized audience. Annie Ward Tiffany in Lady Blarney to light business 15.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Lieutenant Peary's lecture on Greenland 12; fairly good houses afternoon and evening. Midnight Alarm 13; fine business. Professor Herrmann 17; good house at advanced prices. Princeton Glee and Banjo Clubs 21; good business. James B. Mackie in Grimes' Cellar Door 22; house well filled and pleased audience.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Phil. W. and Nettie Peters and a good co. in The Old Soldier opened the theatre 13 after being dark four weeks. Thomas E. Shea presented Mixed Up; or, The Strategists 19. Escaped from Sing Sing 18, and Barred Out 19 to very good houses

## RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Charles Dickson in Incog 20; Harry Lacy in The Planter's Wife 25. SPRAY: The Elks are working up a big house for their fifth annual benefit with Roland Reed in Lend Me Your Wife May 3.—Madame Fursch-Madi has taken a cottage here for the Summer.—Plans for a new theatre and business block to cost $150,000 are being exhibited, but that figure will have to be shaded greatly before such a monument as that will materialize here.

## SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Lawrence Hanley 14, 15, and matinee; light business. Mr. Hanley, by his earnest work and handsome stage presence, made a very favorable impression.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Dockstader's Minstrels 19; fair business.——ARTILLERY HALL: Donald Downie 18-20 lectured on his travels to interested audiences.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Dockstader's Minstrels 18; crowded house.

## TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Baldwin-Melville co. commenced a week's engagement 17, presenting The Black Flag to S. R. O. at popular prices.

MEMPHIS.—GRAND OPERA HOUSE (Fritz Staub manager): The Nelson Opera co. are in their second week with brighter prospects than their first, which was handicapped by very inclement weather. They opened 17-19 with Bohemian Girl, to be followed by The Beggar Student.——LYCEUM THEATRE (John Mahoney, manager): Dockstader's Minstrels 25. The regular season at this house will close May 1.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Frank Deshon's Comic Opera co. began a season of opera at popular prices 10, and drew good houses, presenting Mascotte, Chimes of Normandy, and Erminie. The second week opened auspiciously with Olivette; Boccaccio and Girola will also be presented during the week. The co. has succeeded in making a favorable impression.——THE BIJOU (J. H. Mittler, manager): Peck's Bad Boy 10-15; big houses. Ada Gray opened in East Lynne 17; full house. Edwin F. Mayo 24-29.——THE WILSON: Howard's Columbian Minstrels 17; large and well-pleased audience.——ITEMS: Alice Verona, the prima donna of the Deshon Opera co., is a Nashville girl and a cousin of Manager Sheetz, of the Vendome. Miss Verona is a very pretty girl and possesses a pleasing voice. During her stay here she has been the recipient of many social attentions.—Miss Evans, another leading member of the co., is also well known and liked here.

## TEXAS.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Maude Granger 28, 29. The formal opening of Padgitt's Park will be on 24. The attraction is A Lively Chase with Helen Rainsley as the star.

PARIS.—PARIS OPERA HOUSE (John H. Walker, manager): Jennie Holman and co. to large and appreciative audiences 10-15.

## UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Stuttz Dramatic co. 12, 13, presenting A Celebrated Case and The Fall of the Bastile to good upstairs audiences. Annie Eva Fay drew a packed house Sunday evening, 16. Her tricks are cleverly done. At the large Tabernacle the World's Fair international concerts have drawn many thousands of people nightly at popular prices.

## VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): M. B. Leavitt's Spider and Fly 8; Gorman's Minstrels 22; Rentz-Santley Novelty and Burlesque co. 23; all to good business. Rhea in Camille 17 drew a large and select audience. One of the Bravest 18, large business.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Charles McCarthy in One of the Bravest to a good house 19.

## VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (Archie Sands, manager): Fanny Rice in A Jolly Surprise 18; big business and well-pleased audiences.

SUFFOLK.—CITY HALL (J. W. Hosier, manager): Dr. T. De Witt Talmage lectured 21 on "Big Blunders" to a good house for benefit of the local lodge of Odd Fellows.

## WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): E. H. Sothern in Captain Lettarblair 7; full house. Georgia Minstrels 8; good house. The Prodigal Father 10, with Carmencita as the chief attraction. Patti Rosa 12 in Dolly Varden to a fair house.——OLYMPIC THEATRE (R. E. French, manager): Two Orphans 8-15; good business.

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): Bill Nye and Burbank entertained a large house 8. Patti Rosa 10, 11; good business.

## WEST VIRGINIA.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkman, manager): Ada Gray in East Lynne 13; packed house.

WHEELING.—OPERA HOUSE (F. Riester, manager): Old Homestead 17 tested the capacity of the house.——GRAND OPERA HOUSE (Charles Fenzler, manager): Held in Slavery 13-15; very good business. Fairies' Well 17-19; good business.

## WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Mahara's Colored Minstrels 12; light business. Charles A. Gardner in Fatherland 14; good house; everybody pleased as usual.

LA CROSSE.—THEATRE (J. Strasilipka, manager): The Home Minstrel co. to S. R. O. 10. Niobe 11; large and well-pleased audience. Hettie Bernard-Chase 12-18; poor business. The Boston Ideals presented Galatea to a good house 17.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Charles A. Gardner 11; S. R. O. Farmer Stebbins 23; good business. Hettie Bernard-Chase 19.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Rosabel Morrison in The Danger Signal 10; excellent performance to a full house. Charles A. Gardner in Fatherland 11; packed house. Mahara's Minstrels 15; fair house

RACINE.—BELLE CITY OPERA HOUSE (Frank T. Miller, manager): Schilling's Minstrels 10; fairly good business. They closed season here. Danger Signal 12; fair business. Early Birds Burlesque 25; top-heavy business.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Janauschek in Lady Macbeth 12; good business. The Boston Ideal Opera co. gave Galatea 13. A large audience paid the regular prices and were very much displeased with the performance.

JANESVILLE.—GRAND OPERA HOUSE (Myers Brothers, managers): Rosabel Morrison in The Danger Signal 12, return date; good-sized audience. Charles A. Gardner in Fatherland 18.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Kendalls in A Fool and His Money 15; fair house

APPLETON.—OPERA HOUSE (E. Erb, manager): Madame Janauschek 19; fair-sized audience. W. A. Mahara's original McCabe and Young's Minstrels gave a very creditable performance to a large audience 26.

## CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Hanlon's Superba, 17-22, opened to an immense house; the brilliancy of the scenery, the singing and dancing make the play decidedly the best of its kind that has ever been seen here. Julia Marlowe in repertoire 24-29.——ACADEMY OF MUSIC (Fred C. Whitney, manager): Newton Beers in Lost in London opened to a good house 17-22. Gorman's Minstrels 24-26.——TORONTO OPERA HOUSE (J. B. Morris, manager): Master and Man 17-19; crowded houses. Side Tracked 24-29.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Laura Schirmer-Mapleson Concert co. to good business 17, 18. Julia Marlowe 20-22; Hanlon's Superba 24.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Gormans' Minstrels to good business 17-19. Diorama of Jerusalem 20-22.——THEATRE ROYAL (Sparrow and Jacobs, managers): Rentz-Santley Burlesque co. in their new burlesque, The Discovery of America, 17-22.——EMPIRE THEATRE (Bertram and Tyrrel, managers): Marv Gurney Opera co. opened 17 for a season of light opera in the ever-popular Chimes of Normandy. The co. promise to give a choice repertoire.——ITEMS: Messrs. Sparrow and Jacobs have arranged Summer season of light opera after the close of the regular season. The co. will be headed by J. W. Herbert, who is a great favorite in Montreal.—A benefit for Mrs. E. A. McDowell will be given in the Queen's Theatre 26.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Ottawa Philharmonic Society, Weber's "Preciosa" and song recital by Hortense Pierse, under Viceregal patronage, 11; fashionable audience. The Alpine Choir 13. Spider and Fly 17; packed house.

LONDON.—THE GRAND (A. E. Roote, manager): George Wilson's Minstrels gave an entertaining performance to a fair house 14. Gloriana, under the management of Julius Cahn, was presented, with the curtain-raiser, Out of the Storm, 17 to a medium-sized audience.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): The Leavenworth Case deeply interested a small audience 12. Master and Man drew gallery audiences 24, 25, prices being reduced during this engagement.

WOODSTOCK.—NEW OPERA HOUSE (Charles A. Pyne, manager): Charles Frohman's Gloriana 18; satisfactory business; well-pleased audiences.

HALIFAX, N. S.—ACADEMY OF MUSIC (H. B. Clarke, manager): Fisk Jubilee Singers 3; S. R. O. Crossen's Banker's Daughter co. was booked for two weeks commencing 10, and after Manager Clarke had the attraction thoroughly advertised he received a letter 8 from Mr. Crossen informing him that his leading man was incapacitated and he could not secure another to fill the various parts at such short notice. Arthur Rehan's co. in Oliver Byron's plays is booked for 21, two weeks, and will do a big business. Manager Clarke has had a handsome pastel of Lewis Morrison presented to him by that gentleman, elegantly framed, and placed in the lobby of the Academy.——LYCEUM (Zera Seman, manager): Walton Hopper in Hazel Kirke did a good business 20-25.

VANCOUVER.—OPERA HOUSE (A. W. P. Goldsmid, manager): John F. Sheridan as Widow O'Brien in A Night on the Bristol drew a packed house 15.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): George Wilson's Minstrels 13; fair house.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Winnipeg Operatic Society presented Dorothy to large and fashionable audiences 11-14.

*Received too late for classification.*

## SAN FRANCISCO.

APRIL 18.

Last week was a very poor one for theatricals in this city; in fact, it was as poor a week as has ever been known. The cause of the dullness was the poor attractions offered. Sothern at the Baldwin, after the first night, in Captain Lettarblair, fell to nothing; he has only been playing to half houses, and poor halves at that. It seems to have been an error of judgment in booking him for a three weeks' engagement at top prices. When he was here last season he played at the California Theatre, where the highest price charged is one dollar, and then he did only a fair business. Why he should be forced on us now at $1.50 a head, and for a season of three weeks, can only be answered by those in power. It was originally intended that he should play Captain Lettarblair for two weeks, and the Maister of Woodbarrow for the final week. This has been changed on account of non-drawing of the former play, so that Captain Lettarblair will be played only the first three nights this week, and followed by the Maister of Woodbarrow on Thursday evening. The attendance last night was very light, but this was particularly accounted for by a strong local entertainment which called out thousands of people. Richard Mansfield will open at the Baldwin on May 1, under a two weeks' engagement, to be followed by Nat. Goodwin and company for a like number of weeks and then the theatre will be closed for from four to six weeks for renovation.

It was rumored here last week in "high society circles" that the California was closed to reopen last evening. This rumor spread and gained credence by the empty seats that faced the performances of Henshaw and Ten Broeck in The Nabobs. Without a doubt, last week was the worst, in point of receipts, in the annals of this beautiful playhouse. Last evening the comedy of The Prodigal Father, with Carmencita as an added attraction, began an engagement for one week only—I say "only," because both manager and public will be surfeited by that length of time. There was a good house, but the show did not please, with the exception of Carmencita, who really was the attraction, and will continue to be so, for the remaining seven performances. She may be able to draw average houses, and she only, for certainly the play and players will not interest enough to fill the auditorium. On Monday evening, the 24th inst., the celebrated Howard Athenæum Star Specialty co. commence a two weeks' season, and the tide will turn in favor of both co. and house, as a good variety or specialty troupe always does well here.

At the Bush Street Theatre R. E. Graham and co. in Larry the Lord have done nothing. This is not strange, as the play and players are neither of the highest standard. This is their last week, and next Monday evening Mrs. W. J. Florence, supported by Howard Coveney, appears in The Mighty Dollar, and some other plays.

We now turn to the other side of the ledger and recount the success of the second week of Neil Burgess in The County Fair at Stockwell's Theatre. The attendances have been very large, and on Friday, Saturday and Sunday nights, the orchestra was again removed from its accustomed position, and their seats sold to eager theatregoers. Last night the beginning of the third week, a splendid house greeted Burgess. He will continue up to and including the 30th inst., and will be succeeded on May 1 by Oliver Dowd Byron, supported by the Stockwell stock company under a two weeks' engagement, to be followed by Annie Ward Tiffany.

The Tivoli Opera House drew its usual large crowds all week. George S. Fortescue made a hit in Katharine's Courtship, further enhancing the playing of that sketch by the singing of "I'm in Love with the Man in the Moon." Fortescue is an

[CONTINUED ON PAGE 13.]

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 6, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - APRIL 29, 1893

**The Mirror has the Largest Dramatic Circulation in America.**


## CURRENT AMUSEMENTS.

CASINO—Adonis, 8:15 P. M.
DALY'S—Rosina Vokes.
EMPIRE—The Girl I Left Behind Me, 8:15 P. M.
GRAND OPERA HOUSE—Fanny Davenport, 8:15 P. M.
HARRIGAN'S—Cordelia's Aspirations, 8 P. M.
H. R. JACOBS'—Gewes' Cellar Door, 8:15
IMPERIAL MUSIC HALL.—Variety.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—The Guardsman, 8:30 P. M.
MANHATTAN—The Three Guardsmen.
PALMER'S—Theatre of Arts and Letters, 8:20 P. M.
PEOPLE'S—Jane, 8 P. M.
STAR—Brother John, 8:15, P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—The Froth of Society, 8:15 P. M.

BROOKLYN.

AMPHION—Wilson Barrett.
BEDFORD AVE—The Rainmaker.
COLUMBIA—Lady Windermere's Fan.
GRAND OPERA HOUSE—Clara Morris.
PARK—The New South.

**The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.**

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

IT is rumored that RICHARD CROKER—long known in politics and recently identified with horse-racing—and the DWYER Brothers—long connected with the turf—propose to establish in New York a new daily newspaper, to be devoted primarily to politics, secondarily to sports, and thirdly to "amusements." Mr. CROKER has had some amusement and has won a good deal of money in politics; the DWYERS have won much money and have had a great deal of amusement in horse-racing. Mr. CROKER and the Messrs. DWYER will have new experiences of amusement in journalism.

SUPERINTENDENT BYRNES has instructed his policemen—of course they are his—to hereafter prevent the appearance of entertainers at benefits in the theatres on Sunday nights "in costume." Somebody that can master the dialects in such cases made necessary ought to read to the police of this town the parable of the gnat and the camel.

THE bill to make misrepresentation of a newspaper's circulation a misdemeanor has become a law. Now let the law be enforced against all circulation liars, one of the most monumental of whom has something to do with a so-called "dramatic" paper in this city.

DR. TALMAGE is reported to be in fear lest his Tabernacle, which was erected on credit, and for which needed money is not forthcoming, may go into secular hands and be turned into a theatre. To baser uses it might come!

WELL, well! Where are HOPPER, BELL, et al.? The London Thespians have formed a base-ball club.

## THE ADVANCE AGENT.

JOURNALISTIC quidnuncs whose medium is the potent editorial column have of late poised their pens at the advance agent. One fulmination has followed another until it would seem that there is a concert of effort against this prominent figure of theatrical enterprise.

There are advance agents and advance agents. Just as there are first-water diamonds and the cheap imitation whose sparkle betrays the original glass.

The advance agent who knows how to propagate his show without offense; who is tactful with rural newspaper men, deferring to their undoubtedly superior knowledge of all things, and especially of the drama; who can talk in good English when conversation is needed, and who knows where entertainment ends and *cinch* begins; who does not ask or demand, yet so conducts himself that he receives; and who is never superior to his surroundings and neither below nor above his business—this sort of man stands out like a jewel in the Ethiop's ear. And managers know it.

The coarse person who sometimes personates the advance agent; who knows no more about any kind of art than JOHN, the Baptist, did about electricity; who assails the Queen's English like a race tout; who patronizingly tells the provincial journalist how to conduct his business; who insists that there is nothing on the road worth seeing but the show he represents; who lies like ANANIAS without apparent fear of being found out; who insists upon fulsome notices and generally conducts himself so offensively that self-restraint on the part of his victim alone saves him from premature ejection from the office in which his manner—or his absolute lack of manners—makes him an intruder from the first—this sort of man stands out like an injured finger on an otherwise useful hand. And managers ought to know it.

Thanks to natural development, the latter sort of man is becoming useful solely to the circus. The small circus.

## PERSONAL.

NAVARRO.—Mary Anderson-Navarro has spent the Winter in the South of France, and expects to go to Switzerland this Summer. She is at work leisurely upon her stage reminiscences.

MORTIMER.—During her Summer engagement at the Madison Square Roof Garden Lottie Mortimer will wear a remarkable dress, the skirt of which contains sixteen yards more of material than any dress ever worn by a dancer. The dress is decorated with large hand-painted butterflies.

FROHMAN.—Charles Frohman sailed on Saturday for Europe on the *New York*, to look after his London interests and search for novelties.

GREENWALL.—President Henry Greenwall, of the American Theatrical Exchange, is expected back from his Southern trip during the week. While South, Mr. Greenwall secured a large number of theatres and made satisfactory arrangements with various railroads for theatrical transportations.

BONEHILL.—Bessie Bonehill's engagements will detain her in England until the end of June. She will return to New York July 12. Her tour in Playmates will begin on Sept. 3.

CUSHMAN.—Adelaide Cushman is ill and under a physician's care at her home in Detroit. She is suffering from prostration due to work and travel.

HUMPHRYS.—Nina Bertini-Humphrys has been engaged as prima donna of the O'Neill Opera company at Charleston, S. C. The season will open on Monday with Faust in which Miss Bertini-Humphrys will sing Marguerite.

CHATTERTON.—Charles Chatterton, the private secretary of Henry E. Abbey, has been ill for several weeks at his home on West Thirtieth Street. His condition is not improving.

HAMILTON.—By special invitation of the Committee in Charge, John W. Hamilton is doing the press work for the Columbian ball, which will take place on Thursday night.

DE BELLEVILLE.—Frederic de Belleville sailed on Saturday on the *New York* for Antwerp, where he will visit his father. On his return in about three months, Mr. de Belleville will resume acting.

PEARSON.—Recent and direct information from A. V. Pearson is to the effect that he has greatly improved in health and will soon return to New York.

MCCORMICK.—"Macon" McCormick will close his connection with Wilson Barrett, at the close of the Union Square engagements.

THORPE.—Courtenay Thorpe, at present with Rose Coghlan's company at the Fifth Avenue Theatre, will take a company of his own on the road next season.

LEWIS.—It is announced that Ada Lewis, the popular artist at Harrigan's, would be starred next season by a well-known manager, who is looking for a good play.

MARBURY.—Elisabeth Marbury is taking a needed rest among the hills in New England.

RICE.—Fanny Rice will sail for Europe on May 20 to be gone two months.

MARLOWE.—Julia Marlowe writes that she is rapidly recovering the use of her right arm, which was seriously injured last week.

## JEANNETTE ST. HENRY.

Jeannette St. Henry is pictured on THE MIRROR'S first page this week. Miss St. Henry, who made her debut six years ago as Phyllis in Iolanthe, in the James C. Duff Opera company, has had experience and training in the best light opera companies in this country and England. When she appeared as Phyllis she was Lillian Russell's understudy. Rudolph Aronson engaged her to play Cerise in Erminie on tour. Three years ago she went to England and joined George Edwardes' London Gaiety company, and played in the English provinces the part of Esmeralda, originated by Marion Hood. At the end of her season in this part, Miss St. Henry sang with the Carl Rosa Opera company. In America, again, she appeared in A Trip to Africa, and under the management of David Henderson at the Grand Opera House, Chicago, in The Gondoliers. Miss St. Henry was the prima donna of the De Wolf Hopper Opera company when it first produced Wang, at the Broadway Theatre. Summer before last, and her work in the part of Marie is well remembered, her waltz song in the second act being one of the features of the performance. Miss St. Henry withdrew from this engagement of her own volition, because Dr. Holbrook Curtis, the throat specialist, informed her that her vocal method was wrong. Miss St. Henry has been in New York all this season, studying under Fursch-Madi and Mrs. Gerritt Smith, to correct this, and the result is that she has signed a contract with Manager Ben Stevens to be the prima donna of the Hopper company when Panjandrum is produced at the Broadway Theatre in May. Miss St. Henry has been said to resemble in appearance both Lily Post and Lillian Russell. She is, however, desirous to be judged in all things on her own individuality, which will now be seen to better advantage than ever before.

## THE NEW AMERICAN THEATRE.

The American Theatre, now nearing completion on Forty-first and Forty-second Streets and Eighth Avenue, already presents an imposing front on Forty-first Street, where its greatest ground space runs. It is mainly owned and is to be managed by T. Henry French. The building has a front of 150 feet on Forty-first Street, and 50 feet each on Forty-second Street and Eighth Avenue, with entrances on all these thoroughfares, meeting in a rotunda where the auditorium is gained. Elevators will carry parties to the balcony, the gallery, and a roof-garden. The building is of pressed brick with terra cotta decorations, and the fire laws have been observed in its construction. The stage is 58x78 feet, and has all appliances known to the modern theatre. The drop-curtain, by Hoyt, is said to be unique. There will be ten proscenium boxes, the theatre will accommodate about 2,000, and the decorations will show all the varieties of red. The roof-garden will be opened on May 29. One admission will answer for this and the regular performance. The Prodigal Daughter will open the theatre.

## JAMES O'NEILL IN TOWN.

James O'Neill and his energetic manager, William F. Connor, arrived here last week. Mr. O'Neill closed his regular season in New England on Monday night. He played Fontenelle continuously for thirty weeks, and made a very large profit on the season. Mr. O'Neill will play a special supplementary season at the Bowdoin Square Theatre in Boston, beginning May 15. During this engagement he will play Monte Cristo, Fontenelle, and perhaps another drama. He is engaging several actors with a view to strengthening his company. Mr. O'Neill's little son, by the way, who has been quite seriously ill, is convalescing.

## GERMAN BANDS WELCOMED.

About 9,000 persons—the mass being Germans—applauded the playing of the two great German military bands in the Madison Square Garden Amphitheatre on Sunday night. This was the first appearance of the bands in this country. They have visited the United States to appear at the World's Fair. One is a cavalry band, led by H. Herold, and the other an infantry band, led by Eduard Ruscheweyh. They were both strikingly uniformed, and both played admirably. The organizations contain many instrumental virtuosi. The receipts of the concert, $7,280, will go to charity. The concerts will be continued throughout the week.

## A POLICE SPASM.

Superintendent Byrnes issued an order on Saturday which prevented any artist appearing at the Sunday night benefits in costume. The authorities claim that their leniency, in the past, has been taken advantage of by many, and that such appearances would not be permitted hereafter. The first person to contravene the police idea was Ada Lewis, Harrigan's "tough girl," who was to have appeared at the Broadway and Standard Theatres.

## GOING TO CALIFORNIA.

By special arrangement with Will P. Webster, W. A. Brady, through his representative, Ed. Turner, has secured Mark Murphy for a tour of fifteen weeks in O'Dowd's Neighbors to California and return. Mr. Murphy will return in time to open his regular season at the Academy of Music, Baltimore, early in September. Mr. Murphy is a native of San Francisco, and has many friends on the Pacific coast.

## RUMOR OF A NEW HALL.

It was announced during the week that Koster and Bial would erect a music hall on Broadway during the year. Manager Carver B. Cline was reticent on the subject when seen by a MIRROR reporter, but it is understood that negotiations are pending with the owners of property in the vicinity of the St. James Hotel.

## LETTERS TO THE EDITOR.

### MANAGER ABRAMS' REJOINDER.

MARION, Ind., April 21, 1893.

*To the Editor of the Dramatic Mirror:*

SIR.—In your issue of this week I find a childish, inane communication from the manager of a Mr. Griffith, who evidently has been playing Faust. He seems to imagine that my advertisement in THE MIRROR several weeks ago was directed to him. He flatters himself unduly. It was directed to all buteners of that classic, and from the evident resentment shown in the communication, Mr. Griffith evidently classifies himself as one of that ilk.

He claims that he has played Faust successfully for thirty weeks. Possibly that is the reason his father applied to me several weeks ago to place his son in one of our companies. Since Mr. Morrison has made Faust a household word in this country there have been innumerable snaps attempting the play. This has been the fate of every success. These irresponsible magpies have advertised electric effects which are copies of Mr. Morrison's. In the Griffiths case I have seen a programme copied verbatim from ours, cast, synopsis and all, and have absolute proof that they have asserted that they are playing Mr. Morrison's version of Faust *with his consent*. In short, they all try to live off Mr. Morrison's reputation.

When Mr. Griffith compares himself to Mr. Morrison he should read Æsop's fable of "The Frog and the Bull." As for Mr. Morrison, he holds himself aloof from any arguments of this nature, and the advertisement was entirely due to me. Mr. Morrison certainly does not object to Mr. Irving or Mr. Possart, for their performances are creditable. It is only the bastard versions I aim to fight, as their wickedly bad performances simply ruin the demand for the play.

Neither Mr. Griffith nor his manager will have any further opportunity to gain prominence through a newspaper controversy with me as I shall ignore future letters from them on the subject. They know that they have been playing on Mr. Morrison's reputation and any explanation to the contrary only stamps them as clumsy fakirs.

As to the Greve Lithograph Company of Milwaukee denying that they have copied our printing I will say that they have taken a half-sheet lithograph of Mr. Morrison's head as Mephisto by the Springer Company, and copied it with the exception of the name. They say that their work is the creation of their own artists. I thought so.

Yours truly, EDW. J. ABRAM.
Manager Lewis Morrison.

### A JUST SOURCE OF COMPLAINT.

*To the Editor of the Dramatic Mirror:*

SIR.—To attempt a schedule of woes that beset the itinerant thespian were the height of vanity. Their name, as some eloquent being expressed it long ago, is legion. The damp and carpetless pen that does duty for a dressing-room; the single feeble gas jet illuminating a cracked mirror that even at its best caused all before it to turn green; platforms, velept stages, filled with fungous growths and carbuncles that render a pirouette an absurdity, and a stagger the easiest thing in the world; hotels (!) whose proprietors, with an air of high and mighty sovereignty, consign the tired actor to an inside room, which sees no sunlight nor ventilation, upon the plea that he is giving "a rate;" dinners whose all but the ice water is cold—it is of none of these that I would speak, for I feel that they will gradually disappear, and that from chaos is gradually evolving a new and better order of things.

What I fail to understand is the utter nonchalance with which our mail-matter is treated by many local managers. Within the past three weeks I have received information of no less than six letters, directed to me at one-night stands, which I never saw.

And two weeks ago I saw advertised in your friendly columns a letter which I find to have been written in New York City Jan. 22, and directed to Anderson, Ind. It was received by THE MIRROR March 29. As we played in Anderson Jan. 25, there is no sane reason why the letter did not reach me there. But leaving that fact out of the question, why would it not have been just as easy for the management at Anderson to forward the letter to THE MIRROR on Jan. 26, as it was to do so on March 26?

It is such a simple process, that of forwarding a letter. And yet I have found mail matter, looking grimy and careworn with constant fingering, in the boxes of provincial theatres, where it had lain for weeks and weeks unheeded, and where it might still lie had I not taken pains to forward it myself.

I feel almost certain it was only through some such circumstance as this that I finally received my Anderson letter.

Can any one suggest a remedy?

Faithfully, BENJAMIN HOWARD.

### MR. LEAROCK MADE IT.

PHILADELPHIA, April 22, 1893.

*To the Editor of the Dramatic Mirror:*

SIR: Permit me to correct what is evidently a mistake by your usually very accurate Philadelphia correspondent. In his special of the 17th inst., he says:

"Manager John Forepaugh auspiciously began the season of his stock company to-day in The Moths of Society, an adaptation by himself of Dumas' Demi-Monde. George Learock, Fanny McIntyre, and Sam Edwards lead the company."

While the notice is very flattering to myself, I shall have to disclaim the honor he places upon me. The adaptation of The Demi-Monde, which has proved so successful at my house, and which the press of Philadelphia were unanimous in proclaiming to be the best of those seen in this city, was not made by myself, but by Mr. George Learock.

If you will kindly make this correction, you will only be doing justice to Mr. Learock.

I am very truly yours,
JOHN A. FOREPAUGH.

### A "TIMES" ERROR.

NEW YORK, April 22, 1893.

*To the Editor of the Dramatic Mirror:*

SIR.—An error was made by the New York *Times* of last Thursday in its criticism of The Three Guardsmen. It said: "Walter Craven, who played Richelieu (notwithstanding that the performance was credited on the house-bill to Ben Johnson, who blundered through the text of Buckingham), is of later date, etc."

I cannot see what could have given rise to such a curious distortion of facts, for Mr. Walter Craven *did* play Buckingham and I played Richelieu, as I have done for the last three years with Mr. Salvini. In the circumstances it would be impossible for me to "blunder through the text."

Yours respectfully, BEN JOHNSON,
Salvini Co.

## WILLIAM H. POPE'S BENEFIT.

The benefit to William H. Pope, of which mention has been made in THE MIRROR, will take place on Sunday evening, May 14, at the Bijou Theatre, Manager J. Wesley Rosenquest having most generously and freely tendered the use of that house and assured the volunteer service of his employés, including the combined orchestras of the Bijou and the Fourteenth Street Theatre.

The measure of Mr. Pope's desert is such that hundreds of the citizens most prominent in social, political and professional life have voluntarily signified their wish to further the event. The circular issued by these friends of Mr. Pope contains some five hundred names, its signers including Judge David McAdam, Postmaster Van Cott, Generals Daniels E. Sickles, Stewart L. Woodford, M. Kirwin, Nicholas W. Day, Patrick H. Jones and other military notables; Collector T. Hendricks, Sheriff Gorman, Surrogate Ransom, Senator Cantor, Managers A. M. Palmer, H. C. Miner, Daniel Frohman, T. H. French, Frank W. Sanger, M. W. Hanley, Charles Frohman, Oscar Hammerstein, J. W. Rosenquest, Augustus Pitou, Antonio Pastor, Albert Aronson, and Theodore Moss; and other professionals and ex-professionals of the prominence of Agnes Ethel, Rose Coghlan, Georgia Cayvan, Madame Ponisi, Denman Thompson, John Drew, Nat Goodwin, Herbert Kelcey, Louis Aldrich, Edward Harrigan, E. J. Henley, E. M. Holland, E. H. Sothern, Thomas Q. Seabrooke, E. S. Willard, Roland Reed, Kyrle Bellew, Digby Bell, Maurice Barrymore, Wilton Lackaye, Joseph Haworth, Julia Arthur, Mary Shaw, and so on, almost inclusive of every well-known person in any way connected with the stage.

From the infinite variety of talent represented by the professionals that have signified interest in the benefit, it is safe to say that an artistic programme will be arranged. There will be no lack of desirable volunteers. Managers A. M. Palmer, Albert Aronson, J. W. Morrissey, Mart Hanley, and Mr. Sanderson of Tony Pastor's Theatre have already expressed their individual willingness to assist in influencing the make-up of the bill. Artists that desire to take part may address Mr. Pope at the MIRROR office, at 909 West Thirty-fifth Street, or at the Bijou Theatre.

Mr. Pope is remembered as a useful figure for years in Lester Wallack's forces. Beginning as a "super," he progressed by faithful service in the mechanical and minor capacities of the theatre to the position of an actor. For years he was "captain of supers" at Wallack's, and in this position showed originality of resource and peculiar effectiveness. He was an associate of gentlemen amateurs, to whom he gave elocutionary instructions, and he regularly induced these ambitious youngsters to act as supers in place of the ungainly bevies that in those days—as they still sometimes do—made ridiculous many a scene. These substitutes for the regular "supers" were above taking pay for their work, and Mr. Pope profited—with Mr. Wallack's knowledge and consent—to the extent of the regular fund set apart for such service. "I made a great deal of money at this time," says Mr. Pope, "but I was young, and prosperity begot untimely ambitions, and these in turn begot disaster."

His friends, the gentlemen "supers," once induced Mr. Pope to take a benefit—although he did not then stand in need—their main idea being to both compliment him with a large house and to guy him a little. It was in the time of inflated currency, and the big actors would not play short of a handful—a very large handful—of the depreciated money. The Hunchback was put up, and the French Theatre—now the Fourteenth Street—was hired for the event. Mr. Pope, who had intended to play a minor part, could get no one to play Master Walter. His friends insisted that he himself should assume the character. There was no way out of it at the eleventh hour. Pope went to John Gilbert, explained his predicament, and Mr. Gilbert took him into the saloon then located beneath Wallack's Theatre, and there coached him in the business of the part. Mr. Gilbert also gave him some excellent advice as to the guying he would probably suffer, and told him to hold the stage, motionless and speechless until his audience had wearied itself with its efforts to break him up. "Then," added Mr. Gilbert, "go in and surprise them." Mr. Pope followed these directions to the letter, and was legitimately applauded for his work.

Mr. Pope was for years a popular reciter. His appearances at benefits were numberless. He volunteered at so many memorial and other exercises of the G. A. R. that he finally came to be known as "Grand Army Pope."

Three years ago Mr. Pope was stricken with locomotor ataxia. For a long time he was actually helpless, and gradually his sight failed. His right eye has wholly lost its function, and his left is seriously affected. Recently his paralytic malady has shown improvement, but he is still unable to perform any work. His only hope, physicians say, is in cultivating a cheerful mood. His friends—who are legion—will assist by this benefit in making him as happy as a man so afflicted can well be.

## MANAGER PURDY TALKS.

George W. Purdy has returned to New York and is quartered at the Gilsey House. "Fanny Rice has done an enormous business this year," said Mr. Purdy on Saturday. "In the South where business was reported bad we played to standing room, while in the far West managers appeared most eager to secure a return date. My object in coming to New York ahead of the company, is to arrange next season's route and secure, if possible, a new comedy. A Jolly Surprise affords Miss Rice enough opportunities for displaying her versatility and is highly praised, but I think it advisable to have another play—in case of emergency. I may possibly decide to put another company on the road during the coming season, in which event the new play will come handy. I've advertised in THE MIRROR for a new play, and as a result my office has been flooded with play writers and manuscripts. I shall give Americans the preference but, of course, if I am unable to secure a good comedy I shall see what is available abroad. We sail for Europe on May 20, to be gone two months. I tried to cancel our Newark engagement so as to sail a week earlier, but could not.

"In reference to a statement sent out from Richmond that our box-office receipts were attached by one Cahill, of the Mozart Academy, I would say that this man wired me earlier in the season if I could play at his house. I wired back that we had certain open time. Receiving no further reply, I signed a contract with the Richmond Theatre. I was not in Richmond on the night of the attachment, otherwise it would not have been attempted. My attorneys wired not to compromise. I thought the matter over, and found how it would necessitate my leaving New York and wasting valuable time. The person that brought the attachment was willing to compromise for a paltry sum, which offer I decided to accept rather than contend with the annoyance of going South.

"By the way, I suppose you read how Miss Rice's pet dog 'Carl' was poisoned down in Petersburg, Va. Weir erected a monument over the romantic spot where he was buried, and his 'tomb' is now an object of interest to tourists in that vicinity."

## SOME INTERESTING AUTOGRAPHS.

In the *Cosmopolitan* for May there is an interesting article by Arthur Hornblow on contemporary French dramatists. The article is illustrated with recent portraits of Sardou, Dumas fils, Pailleron, Bisson, Feyvean, Halevy, Becque, Alexis, and Richepin, and it presents a number of original autograph letters to the author of the article. Each one of these letters contains an aphorism or opinion concerning plays and playmaking.

Alexander Dumas fils says: "As to my opinion of the contemporary stage, it is that of the first comer. When a play interests me I declare it to be good; when it doesn't interest me I find it bad. My dramatic æsthetics are the same as my father's, and may be defined, in brief, as follows: The first act must be clear, the last act short, and the interest must be maintained throughout."

Edouard Pailleron, the author of Le Monde où l'on S'Ennuie, writes: "A play being performed may be compared to an express train. From the exposition to the denouement, it should whirl the spectator along at full speed without any stops save at those short stations called interludes, under the penalty of the most dreadful calamities. In this comparison I see but one dissimilarity—the train whistles and the play is whistled at. But in the case of the play the whistling is not indispensable."

Alexandre Bisson, the author of Les Surprises du Divorce, says: "To make fifteen hundred persons laugh by legitimate means for three hours is a difficult task. Tragic or comic, plays only live by their interest. The schools of playwriting only teach the art of varying the sauces and hashing up the scraps. To pretend that the theatre can correct our manners is to say that the mirror can beautify the face."

Georges Ohnet, the author of The Ironmaster, writes: "Our new authors must have a good dose of naiveté and conceit to announce that they are going to renovate the stage. The definite dramatic formula was found, at the outset, by the Greek tragedians and comedians who took an exact impression of the human passions and follies. From Æschylus and Aristophanes, the greatest writers of all ages have done nothing but march in the way already opened, and their originality has consisted in slightly varying the air of the song that they have sung en route. But the words remain the same. So those who affirm that they intend to revolutionize everything make me laugh."

François Coppée, the poet-dramatist, author of Le Passant, says: "The theatre is not the first form of literature. Oh, no! But it is the most difficult."

Jean Richepin, the realistic writer: "A soldier can have no opinion concerning the battle in which he may be engaged. All he knows is that he is fighting himself."

Leon Gauvillot, the author of Joseph: "Nowadays there are no more formulæ for play-making. There is only the box-office."

Henri Becque, chief of the realistic school: "Half of what we write is harmful; the other half is useless."

Jean Jullien, the author of La Mer: "The theatre, taken seriously, is more than a living image of life. It is a slice of life served artistically on the stage. It is the synthesis of life by art."

## MR. ARONSON AND MR. SOLOMON.

The following communication from Rudolph Aronson has reached THE MIRROR:

NEW YORK, April 19, 1893.

*To the Editor of the Dramatic Mirror:*

SIR.—The statement in this week's MIRROR that I am to manage the Fred. Solomon Opera Company and that I have consented to the use of the Casino or my name in connection therewith, is absolutely without foundation, not one word having passed between Mr. Solomon and myself regarding the matter.

Very truly yours,
RUDOLPH ARONSON.

A MIRROR reporter showed this letter to Frederick Solomon. "There is a mistake somewhere," he said, "and I am not responsible for it. Mr. Aronson is not interested in my comic opera venture in any way. It will be entirely under my own management, and will be known as the Frederick Solomon Comic Opera company. My advertisement last week was intended to convince managers that it was not to be called the Casino Opera company, as some persons had been led to believe. The operas I am going to play are those in which I appeared under Mr. Aronson's management. They are pieces that can be done by any one who pays the royalties. I have the utmost regard for Mr. Aronson, and I am sorry there should have been any misunderstanding."

## FASHION'S FRIVOLITY.

The Paris correspondent of the *Dry Goods Economist* says that Loie Fuller and her dancing costumes have revolutionized the Parisian fashions, and says that not since the earlier triumphs of Bernhardt has modishness taken such cognizance of any woman's personality. The brilliant effects obtained by Loie Fuller's revolving draperies under the multicolored electric lights have brought into fashion rainbow combinations of tints never before attempted. The first attempt in prismatic coloring was made by the Lyons manufacturers, who threw into the market faconne silks woven with little ribs that showed a variety of tones when held in different lights. These were followed by the Loie Fuller gauzes, in which three or four colors were arranged in stripes melting into each other. Similar effects were then applied to thicker gauzes, goffered in rounded ribs, just as formerly lace and muslin frillings were straw fluted, the ribs running across the fabric. To these were soon added brocaded silks with shaded grounds. Then the flower and plume makers took up the idea. Shaded velvet and satin began to be used to make the petals of artificial flowers. Ostrich feathers were treated to shading from stem to tip. The latest novelty is the sheaf of many-colored aigrette, which in common with all these productions bears the name of Loie Fuller. Added articles are Loie Fuller ribbons, handkerchiefs, and other bits of wear; and even the undulating movements of her skirts describe waves and spirals that are reproduced in brocades. Moreover, milliners have adopted spiral flutes of lace for trimmings and the Loie Fuller hat, its waving curves of black lace sparkling with jet, is the latest novelty on record.

## GRADUATING EXERCISES.

Graduating exercises of the American Academy of the Dramatic Arts will take place on Wednesday at noon. The exercises will consist mainly of short addresses by prominent members of the faculty, and the presentation of diplomas to sixteen graduates. This class has constituted a theatrical company that has performed throughout the season principally outside of New York. Esmeralda and Sweet Lavender have been the chief plays used. At the Berkeley Lyceum, the students have given about half a dozen new one-act plays, including The Intruder, by Materlinck. The out-of-town season closed on Wednesday at Danbury, Conn.

## A PLEASANT DISAPPOINTMENT.

Manager W. F. Henderson expected to lose money on Walker Whiteside's two weeks' engagement at the Union Square. It was the metropolitan debut of the young star, and it is the most difficult thing in the world to interest the public in Shakespearean performances by a stranger. But Mr. Whiteside's engagement proved a pleasant disappointment. Last week he played to large business, and several nights the theatre was crowded by people who paid to get in. The audiences applauded Mr. Whiteside's acting as Hamlet and Richelieu, and the critics regarded his work with much favor. Altogether, Mr. Whiteside has laid a good foundation for his attraction in this city.

## MR. KLEIN'S NEW PLAY.

Charles Klein, the author of By Proxy, has written a four-act play, entitled The District Attorney. A reading of the manuscript develops a strong plot, skilful construction, and dramatic novelty. The scene is laid in this city. The hero is a district attorney who has been "made" by a political boss but who refuses to yield to pressure when it is brought to bear in order to protect rascals in office from prosecution for frauds on the people. The interest is sustained admirably; there is at last one new and startling situation; the comedy is brisk, and the local color is excellent. The play, we think, has unusual chances to win success.

## LOST MONEY AND DIAMONDS.

Queenie Vassar, the widow of Harry Kerneil, left Jersey City for her home in Asbury Park on the Long Branch Railroad at ten o'clock Sunday morning. As the train does not stop at Asbury Park, Miss Vassar alighted at Interlaken. After leaving the train she found that her pocketbook, containing $60 and two diamond rings, was gone. She notified the police, and said she suspected that an elderly woman, bound for Como, had taken her pocketbook. The trainman said this elderly woman was in another car, and that Miss Vassar had been asleep throughout the trip.

## IT IS NOT DEAD.

The directors of the Vaudeville Club have engaged the quarters occupied by it this season in the Metropolitan Opera House for next season, and have also leased a big box in the Opera House, to which members of the club will be admitted free. This box will seat 100 and give room for 100 standing. The Vaudeville quarters will be rearranged for the purposes of the club. The dues of the club have been increased from $50 to $75.

## MANAGER HAMMERSTEIN'S PLANS.

Manager Oscar Hammerstein returned from his trip abroad on Friday. To THE MIRROR he says he will produce a comic opera, The Talisman, early in June. The opera has been generously received at the Gaiety Theatre in Paris, where it has been running for nearly seven months. Mr. Hammerstein will present in this production the ballet Versailles, from the Empire Music Hall in London. The premiere danseuse is Mlle. Vergi, until recently at the Vienna Opera House. A feature will be the appearance of Mlle. Lescant, a noted soubrette. There will be over 240 coryphées in the production. "I have also secured," he says, "the Flying Ballet from the Court Theatre in Berlin. In the Fall I will tour the D'Aubert Comic Opera company composed of sixty Parisian artists. The roof garden on the Manhattan will be opened about the middle of June."

Mr. Hammerstein is looking well, and the trip appears to have done him good.

## AMONG THE DRAMATISTS.

*Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.*

The next dinner and meeting of the American Dramatists' Club will take place on May 13. The members are to submit themes, and after due discussion a vote will be taken to decide which theme is deemed the most suitable for dramatic treatment.

Albert E. Lancaster and Arthur Hornblow are the authors of a one-act play, entitled, Twilight, which will precede the performance of T. B. Aldrich's tragedy, Mercedes, at Palmer's on Monday. The principal part in Twilight will be acted by E. M. Holland. Two Old Boys, another one-act play, will follow Mercedes to complete the triple bill. James Mortimer, the author of the latter piece, has provided a suitable character for J. H. Stoddart, who will make his first appearance this season in that role.

Philip S. Grenier has written a four-act comedy called Grandpa Squeers, or Christmas Eve on the Farm.

Thomas Bowers and Edna Todd are the authors of a new musical comedy entitled The Society Plunger, which Bessie Bonifacein is to star next season.

Emily Beauchamp's new play, Yes or No, is to have its first American production at a matinee performance on Saturday at the Broad Street Theatre, Philadelphia.

William Fleron and Pearl Eytinge have written a drama dealing with a thrilling episode in New York society. The piece is to have a metropolitan production in November.

Augustus Pitou has worked out the plot of a piece treating a social problem of contemporaneous interest in American life. He has made overtures to Clay Greene to become his collaborator on this play. Mr. Pitou is also at work on a new melodrama.

Albert Ellery Berg has completed a war play called North and South, which presents historical happenings along with the love affairs of a Northern officer and a Southern belle. Mr. Berg has taken the precaution to copyright his title, as he has not yet disposed of the piece.

Daniel Frohman has secured the American rights to a one-act play, called The Wedding Dress. The author is Edward Rose, and there are only two characters in the cast, both young women.

Octave Uzanne, the well-known French author and journalist, arrived in New York a few days ago. He is sent to write his impressions about the Chicago Fair in particular and America in general, for that most Parisian of newspapers, *Le Figaro*. He has been entertained a great deal by well-known people here, and has been found a charming *causeur* and a highly interesting guest to have at one's table. It is probable that Mr. Uzanne will write a society comedy on American life for Charles Frohman. No one except, perhaps, Bourget could understand a woman's heart as thoroughly as the author of "L'Ombrelle," "Le Gant," and "Le Manchon."

Mr. Hudson, the well-known novelist, is soon to have his play, The Mad Race, produced in Buffalo.

Charles Barnard has written a play for Kathryn Kidder. The piece is said to be in the author's best vein.

Thomas Addison, the author of Grimes' Cellar Door and Count Casper, is writing a farce-comedy on an original theme for James T. Powers.

Clyde Fitch will leave shortly for Chicago to rehearse and produce the new comedy which he wrote for Sol Smith Russell.

Ups and Downs, the play in which Lydia Yeamans Titus is to star next season, is an adaptation from the German.

Harry Markham's sensational drama, The Ladder of Fame, is to be produced by E. L. Toneyson, with Mr. Markham in the principal role.

William H. Gillette has returned to Tyrone, N. C.

Won by a Woman, which is to be produced at Middletown, N. Y., on April 25, is a version by A. C. Wheeler, of Tom Taylor's Plot and Passion.

Oscar Wilde's new play, A Woman of No Importance, which was produced at the Haymarket Theatre, London, last week, is likely to prove as successful as Lady Windermere's Fan.

Despite the fact that Henry Pettitt has but just recovered from a trying operation, he is hard at work with Sir Augustus Harris on a new collaboration for the Drury Lane Theatre.

A new four-act play, entitled, Jealous in Honor, is to be produced at the Garrick Theatre, London, on April 27.

Verdi's Falstaff was presented for the first time in Rome at the Costangi Theatre on April 15.

John D'Ormond is soon to revive The Duchess de la Vallière. It will be a new version of the piece, on which he has been at work for some time past.

Clement Scott, the London critic and dramatist, was married last week to Margaret Brandon at San Francisco, Cal. Austin Brereton, another English critic and playwright, who is accompanying Mr. Scott on his American tour, was present at the wedding.

# TELEGRAPHIC NEWS

## A Comprehensive Survey of the Theatrical Field.

## "THAT COMICAL BROWN" DEAD

### A Boston Theatre that Resembles a Matrimonial Agency.

### HALL'S CHICAGO CHRONICLE.

**A Great Assortment of Weather—What Fritz Williams Missed—An Allegation About Ted Marks—Goodwin's Eyes All Right—Bedroom Sued for Breach of Contract—Turkey Actors—Burr McIntosh's Library and Another Opportunity—Don't Go to Chicago Looking for Employ—America a Great Spectacle.**

[*Special to The Mirror.*]

CHICAGO, April 24.

Manager George A. Fair, of the Haymarket, has become a grandfather. Those who have witnessed the increase of his gray hairs wonder why it did not happen before. He bears his honors modestly.

Marie Tempest and Manager Hill's company scored an emphatic hit in Smith and DeKoven's new opera, The Fencing Master, at the Chicago Opera House to-night. The engagement is for four weeks. Marie was deluged with flowers, and the season is bound to be a great one.

I saw America at the Auditorium to-night, and I do not hesitate to say that it is the greatest spectacle ever seen in this country. It will draw a world of money.

Ben M. Giroux, whom everybody knows and likes, has been secured as business agent of The Mikado in this city.

The rain is still with us and it is pouring to-night. People cannot be blamed for staying in doors.

If you think J. M. Hill is ill you should be here to-night. He is looking finer than silk, and as I write this he sends his regards to you all.

This town has had probably the greatest assortment of weather during the past week ever experienced in seven consecutive days. Fierce gales have blown snow, rain, fog, hail, soot and sleet about, and have incidentally blown people away from the doors of theatres. Business has not been good, except with The Black Crook at McVicker's and with Americans Abroad at the Columbia. For four consecutive days Miss Georgia Cayvan arranged a trip to the World's Fair grounds, but was forced to change her plans each day, as she did not bring her bathing suit with her. Sardou's comedy has made a good impression here, and the Columbia would have been packed had Old Boreas been in trim. The second week of the engagement opened well to-night. The Lyceum company remains two weeks more, and then Sothern returns with Captain Lettarblair.

By the way, Fritz Williams doesn't know what he missed by remaining away from here. There is a female seminary of eighty girls up on the South Side and they all arranged theatre parties for the Lyceum engagement. When they learned that Fritz was not with the company they pouted and refused to attend the performance. There is a photograph of the young actor in every room of that seminary, and he owes the dear girls an apology.

Mrs. Potter and Kyrle Bellew did not hit them very hard in The Marriage Spectre at the Grand Opera House, and last night they revived Therese Raquin for the last week of their engagement. There was a large audience in attendance. Sol Smith Russell opens his World's Fair season next Monday night with Peaceful Valley at the Grand.

I see that my friend Ted Marks, he of the dynamite attire, has been busily engaged in backcapping Chicago. After reading his views on the World's Fair theatrical prospects here, I regret more deeply than ever that opium is smuggled into this country. Mr. Marks has been "hitting the pipe." He is talking through that silk hat with the wide band. He is wrong. The Chicago theatres will all do a big business this Summer. I refer to the established houses. See if I am not right.

According to *Peck's Sun*, of Milwaukee, Manager David Henderson is another man who is backcapping Chicago. In an interview he says that this town will be filled with robbers and that the theatres will be ruined. He has banked $10,000 which he expects to lose. If David ever made such a foolish talk he made a great mistake. George Ali Baba Bowles tells me, by the way, that he and Dan McCullough are so pleased with Henderson's work that they have engaged him for next season.

John Russell is here looking for the same job he had at the Centennial. There he was appointed chief inspector, to see that no goods were sold on the grounds. He received $20 per day, and had numerous deputies at $5 per day each. These were all idle actors of his appointing, and they seldom showed up at the grounds, but instead were buying malt liquor for one another down town all day. Matt Snyder was one of them. Finally the authorities dropped and the entire force was discharged.

We had a pleasant reminder of our old friend, E. G. Unitt, in his fine scenery in Americans Abroad. He is an old Chicagoan, and what was our loss was your gain.

Charlie Power, representing Nat Goodwin, was here for two or three days last week. He says his star's eyes are all right again and that the sandy-haired comedian has become a total abstainer.

Bertha Ricci has sued Manager Henderson for $5,000 for breach of contract. She was engaged by him to sing the title role in Ali Baba, and was dismissed, she says, without cause.

Another fair litigant is Louise Nikita, the prima donna engaged for the Trocadero. She claims that she did not know the place was a music hall and asks that the management be enjoined from using her name. Some people say that this is a bluff, but I have not had a peek on the lady's hand.

Charlie Maubury is here. I believe that he is just passing through, however.

E. M. Kayne, stage manager and interlocutor for Haverly at the Casino-Eden Musee, and E. M. Hall, the banjo expert, have both retired from the stage, the latter to make banjos and the former to go into the mercantile business. Billy Rice becomes interlocutor and stage manager. Imagine Bill as a middleman! Percy Denton of the same company has also retired and is now "plugging" for a brand of liquid joy.

Rehearsals of the ballet and chorus of Steele Mackaye's Spectatorium have been discontinued, but President Ben Butterworth writes me that the delay is only temporary.

The Black Crook continues to pack McVicker's. Just before the amazonian march the other night the ladies approached Stage Manager Larry McCarthy and said that they must have $8 per week thereafter instead of $6. It was time for the march and he gave in. The next day he called a rehearsal, and when he had the marchers all on the big stairway he said: "Ladies, you are discharged." Then he ran. Later on he secured new girls and the march goes better than ever.

The Forty Club's April dinner occurs at the Wellington to-morrow night, and the invited guests are E. J. Ratcliffe, Burr W. McIntosh, Herbert Kelcey, Robert Downing, Gus Williams, Augustus Cook, Joseph T. Kilgour, Charles Coote, Henry Chanfrau, Ben King and George Edeson.

Niobe is doing remarkably well at Hooley's, and opened its eighth and last week here last night before an audience of good size. Fanny Davenport opens Hooley's World's Fair season one week from to-morrow night for two weeks, and then Daly comes for three.

Annie Pixley had a fair week at the Schiller. She revives Miss next season. This week is the last full week of German performances at this house, and the World's Fair season opens next Monday with Stetson's original company in The Crust of Society for a week, then the Coghlans for a week, Charles Frohman's Comedians for two weeks, and The Girl I Left Behind Me May 29 for a run.

At the Auditorium Saturday night Abbey, Schoeffel and Grau's great spectacle, America, was produced before an enormous audience. It is the greatest thing of the kind we have ever seen here and will no doubt do a fine business until the opera season opens in October.

Sam T. Jack's new burlesque, Old Age and Youth, with the customary French quadrille dancers, crinoline dancers, Bowery dancers, etc., continues to big business at the Madison Street Opera House. Manager Jack has engaged a force of lady ushers.

Openings at the outside houses yesterday were Robert Downing in Richard the Lion Hearted at the Haymarket; Gus Williams in April Fool at Havlin's; The Power of Gold at the Alhambra; The Soudan at the Academy of Music; the Brothers Byrne in 9 Bells at the Clark Street Theatre; the Henry Burlesque company at the People's; and Dr. Carver in The Scout at the Windsor.

The statement that a Turkish theatrical company was to be seen at the World's Fair grounds created quite a commotion among the Thanksgiving and Christmas "turkey actors" around "the Dizzies" on Dearborn Street, but it subsided rapidly when they learned that the players were to be real Turks.

I have had a number of letters from friends who seek employment here during the World's Fair season. I urge them all to stay away. There are twenty men here for every job open, and salaries are small in consequence. If you have a good place, stay away from here this Summer.

John Muir, the old-time treasurer of the Lyceum, takes his annual benefit next Friday night at that house, and he has nearly one hundred volunteers.

Tony Denier, Jr., has announced the following appointments for his new amusement palace in New York: George O. Morris, business manager; Charles A. Foster, Jr., inspector; and Charles Warren, stage manager. The place will open with an elaborate production of A. W. Fremont's 777.

Punch Wheeler, press agent of the Jacobs houses, now uses the new Columbian stamps for his "to-night" dodgers.

We were all sorry to hear of the death of "Bob" McNair in your city. He was "a Chicago actor" and—a good fellow.

Charlie Clayton is collecting a sum to send on to the benefit fund of Ed. Buckley, whom we all know and like.

I learn that my young friend, "Hanky Panky" Johnson is still at Mt. Clemens taking the water there—in baths only.

Of the recently elected officers of the Chicago Theatrical Mechanics' Association, three are from the Schiller—the president, Will Edgerly, and the secretary and treasurer.

Another bird of passage last week was Sam Kingston, of the Coghlan company. Ed. Price is here representing The Crust of Society.

The McIntosh Library, presided over by Burr McIntosh, gives its first matinee next month at the Schiller. I think he will do well here. If not, I know a little poker game he can get into. I have seen him handle the cards.

Manager Will Davis is back from New York city.

Next Wednesday Buffalo Bill's Wild West Show and Congress of Rough Riders of the World opens for the Summer opposite the fair grounds. They have a fortune in sight and that hustler, Nate Salsbury, is the busiest man in town. The hair of John Burke, the general manager, is longer than ever. Nate has invited the whole Forty Club to the opening.

There is talk of a perpetual motion theatre here, such as Proctor's. The more the merrier. Go where the crowd goes—to Bloomingdale.

"BUD" HALL.

### PHILADELPHIA.

**Revivals the Order—Shakespeare's Birthday—Powers Gets Walker, London—Chat of the Theatres.**

[*Special to The Mirror.*]

PHILADELPHIA, April 24.

Revivals are in order this evening, and the principal attractions that share the first-nighters' attention are up-to-date versions of old successes, produced on an elaborate scale.

The only real novelty is at the Girard Avenue. C. Wallace Walters' new play, A Judgment Note, won a popular success from a big audience. The plot is hackneyed, and nothing strikingly new is developed. Amy Lee, Herbert Carr and Frank Doane carried off the chief honors. Colleen Bawn will be produced next Monday, and In Spite of All a week later.

Lillian Russell had a brilliant audience at the Broad and achieved a new triumph in Giroflé-Girofla. The production is an immense success, and it will not be necessary to give The Mountebanks during the fortnight's stay. All the favorites in the company received a generous welcome. Francis Wilson returns on May 8.

At a special matinee at the Broad next Thursday Emily Beauchamp, the English actress, will give the first performance on this side of her comedy, Yes, or No. A company of local players will support her.

Augustin Daly's company were enthusiastically received at the Opera House. The Hunchback is the opening bill, with The Loan of a Lover, The Belle's Stratagem, and Twelfth Night to follow. They stay two weeks, and will be followed by Edward Harrigan's company on May 15.

Shakespeare's birthday will be celebrated in the Edwin Forrest Home to-morrow afternoon by an entertainment that will probably surpass any ever given there. William T. Carleton, Marion Manola, John Mason, Adelaide Detchon, Ada Rehan, and the principal members of Daly's company will participate. Manager J. Fred. Zimmerman prepared the entertainment.

The Manola-Mason company made their initial bow to a Philadelphia audience at the Chestnut to-night with Friend Fritz. The company contains several who are favorites in this city, and a good house applauded them. The music and scenic outfit won favor. The Leavenworth Case comes next Monday for one week, and A Trip to Chinatown follows.

James T. Powers told us about his A Mad Bargain again at the Walnut, where he entertained a great house. New specialties have been added.

They say that Powers is to make another attempt to get out of musical farce next season, and that he has secured J. M. Barrie's comedy, Walker, London. This is probably true, as it comes from good authority.

J. C. Duff's Opera company won their greatest success since their coming in to-night's production of Pinafore. The opera has always been a favorite in this city, but never has it been so elaborately produced as now. J. H. Ryley takes his original role, Sir Joseph, and Helen Bertram lends charm to Josephine.

One of the dramatic treats of the season occurs at the Grand next Monday in the production of The Rivals. Mrs. John Drew, McKee Rankin, Eben Plympton and Mr. and Mrs. Sidney Drew head the cast.

Nellie McHenry and her associates won applause from a houseful at the Park with A Night at the Circus. Joseph Haworth and Emily Rigl come next Monday in Mrs. Frank Leslie's adaptation, The Froth of Society.

George Holland's Girard Avenue company will have a valuable reinforcement on May 22, when E. M. Holland, character actor in A. M. Palmer's company, begins an engagement there. The two are brothers and the talented trio is completed by Joseph Holland, leading comedian in Charles Frohman's company. Robertson's Caste will be produced, and Manager Holland will play one of the prominent parts.

N. S. Wood, in Out in the Streets, found a big house of sensation-lovers awaiting him at the Empire. Ramsay Morris' company comes next Monday in Joseph.

Openings at the other houses to-night: Under the City Lamps at the National; Vernona Jarbeau at the People's; French Folly company at the Arch; Fay Foster company at the Lyceum; Pat Rooney Comedy company at the Standard.

Carncross will close his little Opera House on May 6, after a very successful season.

The Theatre of Arts and Letters will come to the Opera House on May 8 for seven performances.

Manager John Forepaugh's stock company won well merited success last week and praise from all sides. Unknown is this week's play. W. H. Lytell joined the company to-day as leading comedian.

Sam T. Jack's Eighth Street Theatre is now in line among the winners. The Lilly Clay company is this week's attraction.

The Bijou turned 'em away last week with Grattan Donnelly's Ship Ahoy. It has been continued this week.

The benefit to Max Arnold, the unfortunate blind actor, at the Chestnut next Friday afternoon, looks like a big success. John Mason and Marion Manola will give the balcony scene from Romeo and Juliet. Vernona Jarbeau, Connors and Quigley, and many others will appear.

Allan J. Sanson will manage Katherine Rober next season. He is a bright Philadelphia boy, and served his apprenticeship at the Walnut under E. P. Simpson, the genial business manager. He has been with Robert Mantell since leaving this city.

The first production in this city of Philemon and Baucis by the Duff Opera company at the Grand Saturday night was a genuine success. Payne Clarke was specially engaged for the opera. Helen Bertram also won golden opinions for her Santuzza in Cavalleria. Colonel L. A. Williams, better known as "Keystone Bill," who suffered a broken leg by his horse falling on him at the Standard a few weeks ago, is slowly recovering after a hard struggle. He developed pneumonia a few days ago and his condition was considered critical, but the crisis has passed.

JOHN N. CAVANAGH.

### CINCINNATI.

**Title to an Enterprise Transferred—A Summer Season of Opera—The Leavenworth Case.**

[*Special to The Mirror.*]

CINCINNATI, April 24.

It is probable, basing the prediction on the attendance at the Grand to-night, that The Leavenworth Case, originally presented last season at Heuck's by Joseph Haworth, will be a most profitable attraction for the week. Charles Rolfs, in Haworth's old part, gave an even and satisfactory portrayal of the crime-haunted secretary, and his excellent support assisted materially in the success of the performance. The White Squadron is underlined.

Forget-Me-Not, the play made famous by Genevieve Ward, was the attraction at the Walnut to-night, with Jeffreys Lewis in the role of Stephanie. Harry Marshall gave admirable support. The same play will be given to-morrow night, followed Wednesday and Thursday by Clothilde. La Belle Russe will be the bill on Friday and Saturday. Miss Lewis' support could not well be improved on. Joseph Jefferson in a revival of Rip Van Winkle begins an engagement next Monday, and the house will close its season with Jefferson's engagement.

The Black Flag, produced yesterday at Heuck's, under the management of Walter Baldwin, recalled vivid memories of the days gone by when Nat Goodwin and Edwin F. Thorne jointly starred in that melodrama. Pearl Melville acquitted herself creditably in the leading female role, and the cast was satisfactory. The play was magnificently mounted. Next week, Agnes Wallace-Villa in The World Against Her. Manager Baker will close Heuck's for the season on May 13.

My Colleen, James A. Herne's interesting Irish play, was presented yesterday at the Fountain Square, and scored a success. Tony Farrell in the leading part is clever, and his support was good. Manager Sullivan will close the Fountain Square's season next Saturday.

Louis De Lange and Will S. Rising, in Tangled Up, opened what promises to be a successful week's stay at Harris' yesterday. A very attractive little curtain-raiser, entitled Why? written by Burr McIntosh, is given before Tangled Up. Next attraction, Keep it Dark.

Flynn and Sheridan's City Sports yesterday crowded the People's to the doors at both performances. The work of Mlle. Zittella and Crissie Sheridan in the closing burlesque, The Merry Buccaneers, was especially noteworthy. Next week, the Sefton and Watson Specialty Company.

Marie Rostelle, the star of the Henry Burlesque company, whose engagement at Harris' was brought to a close Saturday, in company with Pauline Cook, the expert rifle shot of the same company, called at Squire Terrell's office on Thursday afternoon and formally transferred the right and title of the Henry Burlesque company to Miss Cook in consideration of $800 salary due the latter. It appears that John H. Smith, the proprietor of the troupe, who recently died in New York city, was engaged to Miss Rostelle, and knowing the probable fatality of a surgical operation which he was to undergo had bequeathed the show to her. The company will finish its season as outlined and is preparing for the campaign of 1893-94.

Business Manager Husted, in advance of Joseph Jefferson, registered here on Thursday.

The Grand will close its season on May 20.

Robinson's Circus made its first stand of the season last Saturday at Milford, Ohio.

As far as an alleged "dramatic" publication whose colored cover is the prominent feature is concerned, Cincinnati fails to appear on the theatrical map. One of the local managers tells me there has not been one line of news from Cincinnati published in the paper for fully three months. Quite enterprising, when you realize that Cincinnati has eight theatres and a population of almost 350,000.

Cinderella was repeated at the Pike on Friday evening and Saturday matinee for the benefit of Mrs. Benton Barnes.

The prospect of giving a Summer season of comic opera at the Highland House, under

the management of W. A. Thompson, is at this writing very favorable.

The season at Cincinnati's Coney Island will begin on June 3.

David Henderson, of Ali Baba, who had been confined to his room at the Burnet for several days last week threatened with an attack of pneumonia, had recovered sufficiently to leave with the troupe on Saturday night.

Col. Robert G. Ingersoll will lecture at the Grand next Sunday evening on Abraham Lincoln.

Manager Walter Baldwin, of the Black Flag company, is negotiating with John Sullivan for the lease of the Fountain Square for next season. James McDonovan.

## BOSTON.

**Aristocracy and Jewels Successful—Mae Brandon and Evelyn Pollock Both Matrimonially Engaged.**

[*Special to The Mirror.*]

Boston, April 24.

To-night there were four changes of bills which appealed strongly to the first-nighters, and one had hard work to decide where to go. The general business in the city was large.

At the Hollis Street, Aristocracy was given for the first time in Boston, and the theatre was packed by a most fashionable audience.

The warmest possible reception was accorded to the play, which should achieve a long run here. Wilton Lackaye, Viola Allen, Blanche Walsh, and Josephine Hall scored great hits.

Ramsay Morris is one of the most popular theatrical visitors to Boston, and the announcement of the coming to the Globe of the company under his management was sufficient to fill the theatre.

Elsie de Wolfe surprised all who had judged her by her work in Thermidor. She is a graceful comedienne. The organization plays together admirably, the performance being smooth, breezy and delightful.

Manager Dexter, of the Grand Opera House, follows the success of his superb production of Little Lord Fauntleroy with an equally complete revival of Oliver Twist with a strong company, headed by Annie M. Clarke and Charles Barron.

Charles Barron's Bill is as strong as ever, and Miss Clarke's Nancy is equally powerful. They were repeatedly recalled. Lillian Masterson is a clever Oliver, and the supporting company is good.

For the second time this season Boston has a taste of grand opera. At the Boston to-night Hinrich's organization opened a week's season with a presentation of the familiar but ever-acceptable Il Trovatore.

The performance was the best the opera has had here for years. Tavary headed the cast and was received with enthusiasm. Clara Poole and Del Puente also evoked demonstrations of great favor.

At the Bowdoin Square The Stowaway opened a week's stay, and the real burglars and the realistic yacht scene served to attract a large audience. After a week's engagement each of The Lost Paradise and Peck's Bad Boy, James O'Neill will open a three-weeks' engagement, playing in his emphatic success, Fontenelle, Monte Cristo, and possibly one or two tragedies.

E. S. Willard's season at the Tremont continues successfully, the audiences being very large and fashionable. The Professor's Love Story will remain the bill for some time to come.

This week one change is made in Shore Acres, which continues its success at the Museum. Alfred Hudson has retired from the company to join Sol Smith Russell, and his place is taken by Harry Eytinge.

No diminution in the success of The Isle of Champagne is yet seen and the Columbia continues crowded to the doors. Mr. Seabrooke and a number of the members of his company were entertained by the Boston Press Club on Saturday, when the comedian heard his success. "The Prodigal Son," sung by Frank P. Sibley, of the *Record*.

A new part has been written into A Temperance Town, which will remain at the Park only three weeks after this, and Lulu Taber has joined the company to play it.

A capital specialty company organized for the week is at the Palace.

Charles Erin Verner is at the Howard Athenæum this week.

This is the last week of the engagement of the May Russell company at the Lyceum.

Stella Ainsworth is appearing in The Octoroon at the Grand Museum.

Bostonians who visit Dayton, O., this Summer, will find several local favorites playing there, for Mary Hampton, Robert Edeson, William Harris, and H. P. Whittemore leave the Museum May 27 to join the stock company organized for a Summer engagement at the Soldiers' Home.

"That Comical Brown" will no longer be a name to attract the people of New England towns, as it has for the past thirty-five years. Last Friday afternoon, William B. Brown, as he was less generally known, was found in an unconscious condition in the waiting room at the Albany station, and was taken to a police station, and then to the City Hospital. At first it was reported that he was suffering from an overdose of morphine, but that was disproved, for the physicians pronounced it a case of apoplexy. He was not thought to be seriously ill, but Saturday he grew worse rapidly, and died late in the afternoon. He was born at Lancaster, Mass., Aug. 6, 1833, was graduated from Lester Academy at Barre, and upon leaving school he started to learn the trade of a shoemaker, but his skill in mimicry was so great that he began giving performances about the country. He has been with stereopticon exhibitions, in minstrel shows, and in Uncle Tom's Cabin, in which he has played every character but Eva and Topsy, but for the most part he traveled around among the smaller New England towns with small companies, giving the bulk of the entertainment himself, for in addition to being a clever impersonator, he was a good violinist. Many young men and women started on stage careers by appearing with him, among the number Addie Cora Reed, Dora Branscombe, who died in this city about a year ago, Ermina Marsh, Minnie Upham, W. S. Dunbar, and Howard Buxton. A widow and two daughters survive him. He owned a violin 250 years old and valued at $1,000. He was an Odd Fellow and an Elk.

Playing at the Park seems to be about as good as registering in a matrimonial agency. Mae Brandon, who has retired from the 1492 company, her place being taken by Yolande Wallace, is said to be about to marry M. E. Wicher, a wealthy shoe manufacturer of this State, and Evelyn Pollock, now playing Roxana at the Park, is to marry Mr. Kirkover, a well known young Bostonian, according to a current report.

Jerry Cohen and his son George were successful in a suit tried in this city last week. Young Cohen was fined for omitting his drum-major act in Peck's Bad Boy one night last season. He claimed that the stage manager mislaid his bâton and the jury sustained his claim.

Duse was ill nearly all last week and three performances advertised at the Globe had to be abandoned. It is now stated that she will appear at that house on the afternoons of 27 and 28.

Maud Hoffman's debut as Juliet at the Grand Opera House is being awaited with pleasant anticipation. She has never appeared in any part and Juliet is the first for her to study, but her readings in society this Winter show her to be possessed of no mean talent and everything possible will be done to make her debut a success. The production will be up to Grand Opera House standard, which means that it will be superb.

Jay B. Benton.

## ST. LOUIS.

**Stevie Cleveland and Hubert Wilke Ill—A Musicale—Current Attractions and Business.**

[*Special to The Mirror.*]

St. Louis, April 24.

The Crust of Society opened at the Grand Opera House in a return engagement to-night to a large audience. The engagement a few weeks ago was a brilliant one, and the company that opened to-night includes most of the principals who played here before.

At the Olympic Theatre The Country Circus continues another week.

Alvin Joslin, with Charles L. Davis in the title role, opened to a good audience at the Hagan last night.

The White Squadron was presented at Pope's Theatre, beginning at the matinee yesterday. The opening attendance was large.

Edwin Arden in Eagle's Nest opened at the Havlin matinee yesterday to a large audience.

Nobody's Claim opened at the Standard Theatre yesterday to promising business.

Hanlon's Fantasma began an engagement at the Exposition Music Hall to-night. The proceeds of the week are for the benefit of the Police Relief Fund, and from the opening attendance the business will be a big one.

The Fencing Master gave an extra performance last night to a small audience, and left immediately afterward on a special train for Chicago.

William Smythe, of Hoss and Hoss, spent yesterday and to-day here visiting his father.

Bessie Cleveland, although still with The Fencing Master, has not been able to sing for three weeks, owing to a cold and loss of voice. Hubert Wilke is suffering also from a cold, and did not sing while here.

The Hagan Opera House company has increased its capital stock from $100,000 to $150,000. The company claims to own an opera house worth $150 000, with $42,383.82 liabilities.

Jerry Sykes and his wife, Agnes Sherwood, who are favorites here, were made much of during their engagement with The Fencing Master.

Marie Tempest gave a musicale last Thursday afternoon at the Lindell Hotel. The principals of her company appeared.

There is nothing new about Schnaider's Garden, but the company that the management will have will be one of the best seen here in Summer opera.

W. C. Howland.

## PITTSBURG.

**Modjeska's Triumph—Julian Poole Critically Ill—News of the Theatres and Companies.**

[*Special to The Mirror.*]

Pittsburg, April 24.

Modjeska, as Katherine of Aragon in Henry VIII., scored a great triumph at the Duquesne Theatre to-night. The house was crowded, and the reception accorded the company was enthusiastic. The advance sale is one of the largest of the season. Much Ado About Nothing and Mary Stuart are underlined.

The New South did a fair week's business, falling off toward the close of the engagement. The Potter-Bellew company will give A Marriage Spectre and Therese next week.

Standing room was all that remained at the Bijou Theatre early this evening, where Frank Daniels and his excellent company opened in Dr. Cupid. Advance sale heavy. Next week The Diamond Breaker.

The engagement of the Kimball Opera-Comique company promises to be one of the most successful the Alvin Theatre has had this year. Corinne was well received by a crowded house to-night, and Arcadia was well sung. A Mad Bargain closed a good week. Minnie Seligman-Cutting in My Official Wife follows.

Wood and Shepard in Later On opened to the capacity of the house at the Grand Opera House and made a hit with their bright specialties. Clara Thropp was encored. Vernona Jarbeau closed a successful week. The Voodoo follows.

At Harris' Theatre, The Fast Mail was given to-night to a good-sized audience. A Busy Day May 1.

Harry W. Williams' Own Specialty company opened at the Academy of Music this evening to large attendance. Next week, May Howard company.

The management of the Alvin Theatre have booked the Liliputians for a return engagement, beginning May 15.

Lillie Western joined Harry Williams' Specialty company to-night.

The Duquesne Theatre has already booked Richard Mansfield, Francis Wilson, Marie Tempest, Thomas W. Keene, and Crane for next season.

At Harris' Theatre next month some old-time plays will be produced. W. J. Magee has gone to New York to secure a capable company, and new scenery will be painted for the productions.

Ramsay Morris' Joseph will be presented at the Alvin Theatre May 8.

Lyllian Poole, the leading lady of Vernona Jarbeau's company was suddenly taken with illness on Friday, necessitating her removal to a hospital for treatment. At last report she was in a critical condition. Zella Collins took her place at short notice and acceptably.

Pete Daly and Maggie Cline will jointly star in A Country Sport next season.

E. J. Donnelly.

## CLEVELAND.

**Starts' New House to Open on Sept. 11—All Stock Signed Again—Current Attractions.**

[*Special to The Mirror.*]

Cleveland, April 24.

On account of the sudden closing of Herr Junkermann's season, Manager Henshaw, of the Lyceum Theatre, had to make a new engagement to keep his house open. He managed to arrange with Wills' Two Old Cronies, who opened this evening to a fair house. The piece is of the familiar farce comedy type, and the company contains Frank Wills, John B. Wills, Norma Wills, and Monte Collins. The dancing of Lillian Stillman is quite clever.

Francis Wilson and company in The Lion Tamer will open at the Lyceum Thursday evening. The sale commenced at 9 A. M. to-day, and by 3 o'clock every seat for the engagement was sold.

Digby Bell finished a tremendous week at the Lyceum Saturday night. On account of the illness of Bertha Ricci, Josephine Knapp cleverly assumed the role of Sergius. Laura Joyce Bell added to her admirers, while her talented husband is the clever Digby of yore.

Flynn's London Gaiety Girls opened at the Star this afternoon, the house being large. This evening another crowd attended. The performance is up to the average of burlesque.

The Pulse of New York, as interpreted by C. N. Bertram's company, opened at Jacobs' to-night. The attendance was fair. Mattie Vickers and Walter Jones do the best work of the party. Next week, Joseph J. Dowling's Kentucky Girl.

Wonderland and Bijou Theatre keeps up its record for tremendous business.

The Crust of Society comes to the Lyceum next week.

A. F. Hartz is up to the eyes in work just now. He is busy superintending the work at his new Opera House, which he states will open on Sept. 11. It has been decided to sell by auction the seats and boxes for the opening performance by Richard Mansfield.

Frank Drew will next week present Ada Dixon's Folly company, to be followed by Flynn and Sheridan's City Sports and Sefton and Watson's Burlesque company, the latter show closing the season at the Star.

Music Hall had for its attraction last week an amateur performance of an alleged opera, entitled The Haymakers. The amateurs themselves were as good as the average, but there was a sad lack of stage management. This week the Boston Symphony Orchestra will appear.

Charles B. Williams, city editor of the *Plaindealer*, formerly of the *Press*, died suddenly last week.

Alf. Henriques has been signed by the Lyceum Theatre menagement again for next season. He is perhaps the most popular box-office man in the city.

The Lyceum Theatre *Mirror* is proving a great success. It is to be found on file in all the hotels and public places, and is always bright and newsy. The Mirror should be proud of its little namesake.

W. M. Goodrich.

## MIRROR CALLERS.

Among those that called at the Mirror office during the past week were: James O'Neill, A. A. Andrews, Edward Vroom, Clifford Leigh, Walter Stearns Hale, W. H. Pascoe, Littledale Power, C. J. Burbidge, Steven S. Gratton, Alice Coleman, the Barrison Sisters, William F. Connor, Lionel Bland, Clement St. Martin, Susie Kirwin, C. D. Courriers, Frank Butler, Byron Douglass, May B. Thorn, Sidney G. Poole, Edith Cole, Gladys George, Harry Randolph, Homer Granville, E. E. McFadden, Bessie Leslie, Barry Johnson, Howard Gould, Edgar Strakosch, R. A. Roberts, Ellen Burg, Charles Klein, T. J. Fitzclarke, the Newell Brothers, and Fred. G. Ross.


National Extravaganza Company

BOOKING FOR SEASON 1893-94.

AN OPERATIC EXTRAVAGANZA

Address all communications to FRANK SHERIDAN, 1180 Broadway, New York, American Theatrical Exchange.

TEXT BY Frank Sheridan. MUSIC BY Gustave H. Kline.

Company of Fifty, Selected from the Leading Operatic Organizations of the Country.

NOTE—No connection whatever with any other organization.

## A RENAISSANCE.

In spite of the assertion of managers to the contrary, the present season has not been a very successful one pecuniarily or artistically. On the outside we hear a great deal about "crowded houses," etc., but once inside the theatres, the appearances, on an average, seem to be about equally divided between empty and occupied benches.

A good many reasons and excuses are given for this condition of affairs. In conversation with a leading dramatic editor, he hazarded the opinion, although he deplored the fact, that multitudinous musical entertainments were, in a measure, responsible, and that the public were becoming disinterested in the drama as an intellectual diversion and only desired it, in its more trivial sense, as a recreation, and that this desire at present could only be gratified by mirth of a light and frivolous nature.

It is to be hoped that such is not the case. Indeed, the evidence points strongly against it, and argues a much healthier state of the public mind.

For some years managers have been experimenting with theatrical organizations of various types, with well intentioned efforts to win the hearts, and thereby to unloose the purse-strings of the people. Among hundreds of attempts, only a very few have succeeded, and, in almost every instance, if carefully examined, these will be found to be the result of some merit which the play or player, scene or scenery possessed, and which was wanting in those that failed.

The unquestionably sterling success of James A. Herne's Shore Acres in Boston is like the sudden burst of the sun from behind dark and misty clouds that has long obscured it. It not only has warmed the hearts of its projectors and touched those of its auditors, but it has cast a glow of light upon the complex question of the relation of the drama, as an art, to the people.

The public mind has, through larger educational opportunities, become more enlightened, more free, more familiar with the arts and their methods, more susceptible, more competent to judge and analyze and more ready to make comparisons.

In fact, its demands have unconsciously become more intellectual and will not be satisfied with "posters" of questionable integrity and performances of questionable merit. Mr Herne has always cherished this generous opinion, and his work is the direct result of his belief in the intelligence of the people, together with an earnest courage of his convictions. His personal advantage is only part of his success. The gratification of knowing that his faith was not misplaced gives him greater glory.

This, then, is the evidence of the Renaissance of the Drama in America. The people are tired of mediocrity and demand good plays, thoroughly and well acted. Not given such, they withdraw their patronage. It matters little whether the play be a burlesque, a comedy, a farce-comedy, a drama, a melodrama, or a tragedy, it must be perfect of its kind.

It is a pity that we have no schools of acting except by private instruction. A noted master of dramatic art said recently that, in her day, her calling was unnecessary: the stage manager was the instructor and, if necessary, showed the actor how to act. It is because there are few stage managers now (meaning, of course, that our stage managers deal mainly with effects of scene and grouping) that the master's function becomes possible.

It will take some time to repair the havoc and mistrust which unskilful or may be unfortunate experimentalists have caused in the public mind, but the enduring worms of thought and labor will soon restore fertility to the seemingly barren soil of failure, which will yield fresh blossoms—more rich than they that went before.

LAWRENCE STEBNER.

## MR. CRANE AMONG THE GIRLS.

On Thursday afternoon last Martha Morton, Madge Baron, and Maude Banks invited the members of the Twelfth Night Club to join them at tea to meet William H. Crane. The weather proved so inclement that there were only twenty young women present, the most ardent members, and when they all circled around the guest of the day, he suggested a veritable Bunthorne, and like him "the very cynosure of their eyes and hearts." However, instead of reciting æsthetic poems, Mr. Crane entertained them with humorous stage experiences and anecdotes, interlarded with discussions of leading artists and plays. In fact, Mr. Crane pronounced the occasion a memorable one in his life, when he could talk "shop" to such sympathetic and intelligent listeners. The club rooms were illuminated with safety shaded lights, and beautifully decorated with palms and cut flowers. Strawberries and ice cream and other light refreshments were served to the guests, among whom were: Marguerite Merington, Sydney Rosenfeld, William H. Frost, Captain Alfred Thompson and Lorimer Stoddard. Among the club members present were: May Robson, Maude Banks, Martha Morton, Mrs. C. A. Doremus, Kate Jordan, Alice E. Ives, Bijou Fernandez, Dickie Martinez, Janet Lewis, Minnie Lewis, Bessie Tyree, Evelyn Campbell, Minnie Wheeler, Mrs. Nelson Wheatcroft and Ella Starr. The affair proved to be such a thorough treat, socially and intellectually, that it is hoped it will be frequently repeated.

## THE CRYSTAL MAZE.

A press view of the Crystal Maze was given on Saturday afternoon. The Maze is located in the second story of the building corner of Broadway and Thirty-eighth Street. The inventor of this amusing optical delusion is Von Prittwitz Palm. Adolph Seeman is director, and Will P. Webster business manager. Mr. Palm piloted the newspaper men through the Maze, tarrying here and there to explain its peculiarities. Although a floor space of but thirty-two by fifty feet is employed, the crystal aisles seem almost endless as well as numberless. A party of a dozen is multiplied into hundreds, and it is entertaining to see a novice try to thread his way. It is a novelty here, and ought to prove profitable, especially as it will appeal to the women. The fair sex love mirrors, and here they may see themselves pictured from every side.

## A THEATRE OF ARTS TROUBLE.

Eugene Ormonde has left the Theatre of Arts and Letters forces. He says he did not receive his salary regularly. Manager McDowell denies this, and says that Mr. Ormonde violated his contract by deserting the organization on April 15. Mr. Ormonde, in greater detail, says: "Through the courtesy of Daniel Frohman, of the Lyceum Theatre, I signed a contract with Mr. McDowell to play under his management from March 13 to May 1. I was to share leading business with Paul Arthur, and was to receive $150 a week. In Boston only a few members of the company received their salaries. On Monday, after the engagement, I got a little money, and on Tuesday a cheque. We came to New York to play a subscription performance. During the week we also played in Bridgeport and in New Haven. I was told on Wednesday that I would have to play in Bridgeport on Friday night in The Decision of the Court. I said I could not get ready, but had to go on. I did not know my lines and had to depend upon the prompter. My performance was not creditable and was severely criticised. Money was refused me on Saturday in New Haven. I threatened to leave, and was assured I would receive my money thereafter at the close of each Saturday matinee. The following week we played in Boston. It was said that $3,000 was cleared, but I saw only about seventy-five persons in the theatre each night. When the company left Boston money had to be borrowed from Mr. Herne, of the Boston Museum, to take us away. We went to Washington from Boston. Finally I became so thoroughly disgusted that I sent in my resignation. Mr. Frohman gave me permission to do that. Mr. McDowell would not accept my resignation. He said he had lost $30,000, and that he had $55,000 more to lose. Nevertheless, he could not pay my salary. When I left, I received only $50 of my salary."

Mr. McDowell claims that he was ill-treated by Mr. Ormonde, and holds Daniel Frohman responsible for Mr. Ormonde's act in leaving. Mr. McDowell is also reported as saying that he holds Mr. Frohman responsible also "for the fizzle the Brooklyn performances proved to be," and says he shall bring a legal action against Mr. Frohman. "If certain theatrical managers had not done all in their power to handicap the Theatre of Arts and Letters," says Mr. McDowell, "our season would have been very successful. As it was we are well pleased."

## REFLECTIONS.

John G. Ritchie will take a burlesque company on the road next season.

Marks and Norman are arranging for Summer opera at Washington, Atlanta, Montreal, Columbus, and Charleston, S. C.

The Vaudeville Club will be sent out next season by the Admiral Cigarette Company.

Lyllian Poole, of Vernona Jarbeau's company, was taken ill suddenly with congestion of the brain in Pittsburg last Friday. She was taken to a hospital. Lilla Collins took Miss Poole's place temporarily.

Sidney Drew will play Bob Acres in Mrs. John Drew's revival of The Rivals at the Philadelphia Grand Opera House next week. McKee Rankin will act Sir Anthony Absolute.

Olive Tremaine has signed with Elmer E. Vance to play the leading part, Nellie Harland, in The Limited Mail next season, opening in Detroit on Aug. 13.

Zanzic the magician sails for Europe tomorrow for pleasure, and to look after novelties for his next season's tour of America. During his sojourn abroad he will visit Paris, London and Berlin.

L. G. Hanna, of the Morgan Lithograph Company of Cleveland, O., has decorated his large office in the Gilsey Building with handsome samples of the work of that company.

James G. Winterburn, who has been identified with the management of Walker Whiteside, returned to his home in Chicago on Sunday. He informs THE MIRROR that Mr. Whiteside will open his season next September in Chicago.

Charles O. Tennis, manager of Richard Golden, is in the city.

Soubrettes for next season will be required to dance with four legs. A clause to this effect is underscored by all booking agents.

Howard Kyle has had two fine offers for next season. One was to remain with the Warde-James company as leading juvenile to play Paolo, Cæsar, Icilius, etc. The other was to return to Madame Modjeska's company for such parts as Macduff, Jaques, Burleigh, and a strong role in a new play. Mr. Kyle has accepted Madame Modjeska's offer. At the close of the season he will spend a few days in New York, and then visit Chicago and the World's Fair.

By an inadvertent mixing of information last week, Zanzic, the magician, was announced as having been booked for several small Western towns. Those having knowledge of Zanzic's vogue in the larger cities of the West and South this season, need not be told that he does not perform in towns of the size of those mentioned. He is under the personal management of Jack Curry, of New Orleans.

Eugene Sweetland has been engaged for the part of Lord Mount Gosline in John Stetson's production of Led Astray at the Globe Theatre, Boston.

*Dunlop's Stage News* has removed to 47 West Twenty-eighth Street.

Gustav L. Becker will give his second annual concert on Friday evening at the Mendelssohn Glee Club Hall. He will be assisted by Conrad Behrens, Rose Schottenfels and Dora Becker.

An error crept into our Milwaukee correspondence last week in the statement that the special baggage car containing the scenery of Rosabel Morrison's Danger Signal company was wrecked en route from Milwaukee to Oshkosh. The truth is that a truck loaded with scenery was struck by a locomotive in the yards at Oshkosh, while loading the baggage car. The damaged scenery, amounting to about $100, was replaced at once through the courtesy of John C. Sundin, manager of Litt's Bijou Opera House in Milwaukee, and the Chicago and Northwestern Railroad is now adjusting the damage.

Katie Putnam will close her season to-night in Grand Rapids, Mich. It has been pleasant and profitable according to Manager John Whiteley, who will go to Dundee, Ill., to spend the Summer fishing.

Manager L. Arthur O'Neill will open his opera season in Charleston, S. C., on May 1 for a period of eight weeks. The success of the venture is already assured, for Charleston is with him in it.

The Bastable Theatre in Syracuse is progressing in construction so satisfactorily that there is no doubt that it will be completed and opened by Sept. 25. Frank D. Hennessy, the lessee and manager, is in New York this week looking after the interests of his house.

Arthur C. Sidman, who plays Squire Hoskins, writes that he will not continue next season under Reno and Ford's management.

D. W. Truss is negotiating to produce Wang in London after next season's tour of this country.

Wemyss Henderson, who has been abroad for several months securing novelties for the American Extravaganza company, is expected to return this week.

An opera company has been secured for a Summer season, at the Queen's Theatre, in Montreal. Al. Henderson, Willett Seaman and Belle Thorn will be the principals.

Joseph Smith has been engaged for the Columbus, O., Opera company.

Fred. Intropidi, has signed for a Summer season at the Edgewood Avenue Theatre in Atlanta.

Mignon Arlington says she will bring suit against Henry E. Dixey to enforce an alleged contract, by which she claims to have been engaged to play Lady Mattie in Adonis. She says she was with Dixey about four years ago; that she had been playing with Manager Rice in 1902; that last February Dixey went to Manager Rice in Boston, and said he wanted Miss Arlington to take her old part in Adonis; that Dixey engaged her for the part in the presence of Rice and others; that she came to New York, rehearsed for two weeks, went to expense for dresses, went on the road and played several one-night stands, and in Brooklyn was informed that she did not suit the management.

One hundred young women employed in The Black Crook at Chicago struck for an advance of wages last Wednesday. Their demand was granted, but when they appeared on Friday for rehearsal they were all discharged, the stage manager having gathered a new force. Chicago is evidently filled with persons of all grades in the profession.

A benefit to George De Vere was given at the Star Theatre last Tuesday. It was the fiftieth anniversary of the actor's first appearance on the stage. On Probation was the bill. A delegation of the Washington, D. C., Press Club was present, and Hobart Brooks, for the delegation, presented Mr. De Vere with a handsome smoking set.

The Lambs' public gambol will be given at the Broadway Theatre on the afternoon of May 19.

Clifford Leigh has been engaged for the support of Kathrine Clemmons by John W. Hamilton for her tour in this country. Mr. Leigh was a member of her company in England.

## THE MIRROR AND BUSYBODY GERRY.

*London Illustrated News.*

No journalist in the United States is more earnest in upholding the dignity and advancing the prosperity of the stage than Mr Harrison Grey Fiske, of THE NEW YORK DRAMATIC MIRROR. His exposures of the bigotry and persistent misrepresentations of a busybody named Elbridge T. Gerry in regard to the employment of children in the theatre have been of inestimable value to the profession that Mr. Fiske champions so nobly. It is a pity that Gerry cannot find other and worthier work for his active tongue and erratic pen to do.

## "L"-OCUTIONARY EVOLUTION.

*Spirit of the Times.*

For the edification of the oratorical crank of THE DRAMATIC MIRROR, we have noted the rapid elocutionary development of a conductor on the elevated road:

First day: "Eighth Avenue and Fifty-third Street is the next station."

Second day: "Eight' Avenue an' Fifty-third next."

Third day: "'Eight' Avnoo an' Fi' third'"

Fourth day: "'Eigh' 'noo, Fi'-third!"

Fifth day: "'Noo 'n fi'"

Sixth day: "'Noo! yah!"

Seventh day (and thereafter): "Yah!"

## OBITUARY.

James H. Beverin, the well-known criminal lawyer, died in Philadelphia recently, aged forty-nine years. He was remarkably successful in all his pleadings, and was noted also as a theatrical lawyer. One of his cases was the defense of Charles Fois, stage manager of the Carleton Opera company, charged with having stolen a large sum from an actress' purse while she was unconscious behind the scenes. Fois was acquitted. The deceased also conducted the successful suit of Louise Montague against Adam Forepaugh to recover $10,000 that had been promised to her for posing as a beauty. He represented Kate Claxton in her suit against the Continental Hotel company for the loss of her diamonds, and he was the legal representative of John McCullough and had sole charge of the legal affairs of Lotta.

A. E. Nichols, who played Friar Tuck in Robin Hood, died suddenly Friday in Baltimore. He appeared with the Bostonians on Tuesday night, but became so ill from the grip on Wednesday that he was prostrated. On Friday morning he felt better and left the hotel to take a walk, but was forced by sudden weakness to return. He fell before he reached his bed, and was dead before the physicians that had been summoned arrived. The cause of death was apoplexy, superinduced by grip. Mr. Nichols had played with the Boston Ideals and the Bostonians for fifteen years.

Maurizio G. Giannetti, a teacher and composer of music, died of apoplexy at Bellevue Hospital on Tuesday after a brief illness. He was born in Tosca, Italy, sixty-eight years ago, and was one of four brothers, all prominent musicians. He was educated in Italy, but came to this country in early manhood. He had taught in New York many years, and Agnes Huntington was one of his pupils.

William Schaeffer, the scenic artist of H. C. Miner's Fifth Avenue Theatre, a member of the American Society of Scenic Painters, died of pneumonia at 1:30 A. M. on April 17, at his residence 244 West Twenty-fourth Street. The deceased was an artist of great ability and long experience. He was one of the first artists employed by the Metropolitan Opera House, and was for many years in partnership with the late Gaspard Maeder.

Al. Rhue, leader of the Sixth Avenue orchestra at Beaver Falls, Pa., died from a lung disease on April 14, and was buried the next day. A number of musicians from Pittsburg and surrounding towns attended the funeral.

Angela Emilie McCaull, wife of Colonel John A. McCaull, died in Baltimore last Tuesday. She had been long afflicted with a complication of troubles. She was aged forty-one years, and was a daughter of Edward H. Montara, of Richmond, Va.

Lucy Buckstone died in London on March 17 aged 34, of consumption. She was a daughter of John Baldwin Buckstone, and went on the stage as a child. She had played in this country.

## A THEATRICAL INDEX.

### This Week's Attractions in the Principal Cities of the Country.

**CHICAGO.**

| | |
|---|---|
| AUDITORIUM | OPERA |
| ALHAMBRA | Power of Gold |
| ACADEMY OF MUSIC | he Soudan |
| CASINO | Hayden's Minstrels |
| CHICAGO OPERA HOUSE | The Fencing Master |
| CLARK STREET | 8 Bells |
| COLUMBIA | Americans Abroad |
| GRAND OPERA HOUSE | Mrs. Potter-Kyrle Bellew |
| HAVLIN'S | Gus Williams |
| HAYMARKET | Robert Downing |
| HOOLEY'S | Nobe |
| M. VICKER'S | Black Crook |
| WINDSOR | The Scout |

**PHILADELPHIA.**

| | |
|---|---|
| ARCH STREET | French Folly Burlesque |
| BROAD STREET | Lillian Russell Opera |
| CHESTNUT STREET | Manola Mason |
| CHESTNUT STREET OPERA HOUSE | Augustin Daly's Co. |
| EMPIRE | The Silver King |
| FOREPAUGH'S | Unknown |
| GIRARD AVENUE | A Judgment Note |
| GRAND | Duff Opera Co. |
| LYCEUM | Fay Foster Burlesque |
| NATIONAL | Under the City Lamps |
| PEOPLE'S | Veronna Jarbeau |
| PARK | Nellie McHenry |
| STANDARD | Rooney Comedy |
| WALNUT STREET | James T. Powers |

**BOSTON.**

| | |
|---|---|
| BOSTON | Hinrich's Grand Opera |
| BOWDOIN SQUARE | The Stowaway |
| COLUMBIA | Isle of Champagne |
| GLOBE | Ramsay Morris Comedy |
| GRAND OPERA HOUSE | Oliver Twist |
| HOWARD ATHENÆUM | C. H. Verner |
| HOLLIS STREET | Aristocracy |
| MUSEUM | Shore Acres |
| PARK | Temperance Town |
| TREMONT | E. S. Willard |

**BALTIMORE.**

| | |
|---|---|
| ACADEMY | Agnes Herndon |
| FORD'S OPERA HOUSE | Joseph Jefferson |
| HOLLIDAY STREET | Jack's Bad Boy |
| MONUMENTAL | Night Owls Burlesque |

**CINCINNATI.**

| | |
|---|---|
| FOUNTAIN SQUARE | Tony Farrell |
| GRAND OPERA HOUSE | The Lost Fourth Case |
| HARRIS' | Tangled Up |
| HEUCK'S | The Black Flag |
| PEOPLE'S | City Sports Burlesque |
| WALNUT STREET | Jeffreys Lewis |

**PITTSBURG.**

| | |
|---|---|
| ALVIN | Corinne |
| ACADEMY OF MUSIC | Harry Williams Specialty |
| DUQUESNE | Mme. Modjeska |
| GRAND OPERA HOUSE | Later On |
| HARRIS | The Last Mail |

**ST. LOUIS.**

| | |
|---|---|
| GRAND OPERA HOUSE | Crust of Society No. 1 |
| HAGAN | Alvin Joslin |
| HAVLIN'S | Edom Arden |
| OLYMPIC | Country Circus |
| POPE'S | White Squadron |
| STANDARD | Nobody's Claim |

**WASHINGTON.**

| | |
|---|---|
| ACADEMY OF MUSIC | Pauline Hall |
| ALBAUGH'S | Crust of Society No. 2 |
| BIJOU | Ole Olson |
| NATIONAL | Evans and Hoey |

**CLEVELAND.**

| | |
|---|---|
| JACOBS' | Pulse of New York |
| LYCEUM | Two Old Cronies, Francis Wilson Opera |
| STAR | London Gaiety Girls |

**KANSAS CITY.**

| | |
|---|---|
| COATES | Crust of Society No. 2, April 24 26 |
| GRAND | Fire Patrol |
| GILLIS | St. Felix Sisters |

**MILWAUKEE.**

| | |
|---|---|
| BIJOU | Hands Across the Sea |
| DAVIDSON | The Lilliputians |

**ST. PAUL.**

| | |
|---|---|
| GRAND | Struggle of Life |
| METROPOLITAN | Aunt Pixley |

**MINNEAPOLIS.**

| | |
|---|---|
| BIJOU OPERA HOUSE | Spider and Fly |
| GRAND | Mme. Janauschek |

**DENVER.**

| | |
|---|---|
| TABOR GRAND | Effie Ellsler |

**SAN FRANCISCO.**

| | |
|---|---|
| BALDWIN | E. H. Sothern |
| CALIFORNIA | Howard Athenæum specialty |
| STOCKWELL'S | Neil Burgess |
| BUSH | Mrs. W. J. Florence |

## LETTER LIST.

**This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.**

Adams, Edward E.
Allen, Walter
Barney, A. N.
Bland, Lionel
Brady, W. A.
Banks, Maude
Black, John J.
Bristow, John
Bradley, W. V.
Brannan, George M.
Burton, Rodney
Clair, Gertie
Cleveland, Mae
Callahan, Joseph
Crane, Edith
Clare, May
Creighton, Jennie E.
Clarke, H. Corson
Clifton, Geo. J.
Cantley, Laurence
Chase, Ruth C.
Cleveland, Ida
Crandall, Kaz
Cochrane, G. E.
Decreamie, Elsie
Dean, Daisy
Dupree, Frank
De Shields, Howard
Bubois, May
D'Angelis, Jefferson
Douglass, Byron
Edeis, Nellie
Edin, Marie
Fisher, J. W.
Fitzpatrick, J. H.
Fitch, Clyde
Ford, A. H.
Frazer, Bob
Fitzgerald and Ingelow
Fleming, W. J.
Graham, Fred C.
Griffin, Harry P.
Gillette, Fanny
Handiman, Frank J.
Heywood, Nina
Hilliard, Robert
Hoyt, Arthur
Haines, Nat
Janauschek, Mme.
James, O. F.
Kent, Charles
Lyon, Frank A.
Lee, Harry
Latta, J. E.
Lavender, George
Leake, J. Frank
Lennox, Fred
Mgr. Vesper Bells,
Mgr. Paris Gaiety Girls,
Mardell, A.
Merton, Harry
Mgr. Face to Face Co.,
Mealey, Joseph
Martens, Carl
Murphy, Joseph
Mgr. Gilmore's Band
Manning, Lawrence
Melbourne, Lilian
Malley and Lamb
McLean, R. D.
McMillan, Lida
Mantle, Frank
Norman, Beatrice
Osborne, M.
Ogston, Frank P.
Packard, Ed.
Pope, Bruce
Price, Mr. and Mrs. E. D.
Pierce, Benson
Russell, Adelaide
Rolston, Frank
Reed, E. H.
Rose, Fanny O.
Radcliff, Minnie
Rehan, Arthur
Stockwell, Helen
Strange, Stanislaus
Snyder and Zimmerman's Minstrels,
Shaw, Wallace D.
Stratton, Fred
Scott, K. L.
Symms, W. C.
St. Lorenz, H.
Tanner, Edwin
Tracy, Helen
Tressider, Myrtle
Westford, Owen
Washburn, L. W.
Warren, Jas. F.
Wesley, Louis
Walcott, F. S.
Wilson, W. H.
Wolf, Carl
Wakefield, A. J.
Wheatcroft, Nelson

MANAGERS BOOK THE BEST.

# Gallagher and West

THE WELL KNOWN COMEDIANS.

# The Colonel and I

THE LATEST THREE-ACT ROARING COMEDY FROM THE PEN OF FRANK DUMONT.

All communications to CHARLES HUBE, Manager, Saugatuck, Conn.

## CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

artist in his particular line, and withal, is a charming fellow to meet in private life. He is appearing this week at the National Theatre, and leaves next Monday for the East. From advices received from Australia, his daughter Viola created the most favorable impression while there as a soubrette. This week at the Tivoli the opera of Falka is being sung. Next Monday evening Maritana will be revived, to be followed by Indiana, an entirely new German opera, entitled The Golden Cross, said to be a great success in Europe.

One attraction this week in town is the Fair and Coliseum at the Mechanics' Pavilion, given under the auspices of the Olympic Club, for the benefit of their building fund. The fete is a reproduction of the Coliseum at Rome, with a display of a model of the City of Babylon, a Gypsy Camp, Sybil's Cave and a Circus Maximus. There are a number of booths scattered all over the Pavilion, over which presides the fairest women of our city. The Olympic Club numbers some 1,700 of 1,800 members, including many of our leading citizens. The sale of season tickets has been so large that those not already sold have been called in, as it was feared there would be no room left for those attending on single admissions. Last night, the opening fully 8,000 people were present, and as the fete continues for a week, it may be imagined what the returns will be, as season tickets are sold at $5 a piece, and single admissions at $1, with the same price added (both for season and night tickets) for reserved places. The holding of this fair will necessarily draw from the theatres, and the local managers here are very much in fear of a poor week's business. HARRY J. LASK.

## DATES AHEAD.

**Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.**

### DRAMATIC COMPANIES.

ALVIN JOSLIN (Charles L. Davis): St. Louis, Mo., April 23-29, Hannibal May 1, Burlington, Ia., 2, Galesburg, Ill., 3, Peoria 4, Logansport, Ind., 5, Fort Wayne 6, O., Toledo 8-13.

A BUSY DAY (W. E. Flack, mgr.): Norristown Pa., April 28, Frankford 26, Lancaster 27, Altoona 28, Johnstown 29, Pittsburg May 1-6.

AGNES HERNDON (Joseph A. Jessel, mgr.): Baltimore, Md., April 24-29.

ANNIE PIXLEY: St. Paul, Minn., April 24-26.

AMBERG THEATRE STOCK: New York city April 17—indefinite.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 19—indefinite.

A LOYAL FRIEND (Robert Campbell, mgr.): Paterson, N. J., April 25, 26, Easton, Pa., 27, Bethlehem 28, Burlington, N. J., 29.

ALI BABA (David Henderson, mgr.): Indianapolis, Ind., 24-26 Louisville, Ky., 27-29.

A. M. PALMER'S STOCK (H. Millard, acting mgr.): Brooklyn, N. Y., April 17-29, New York city May 1-6.

ARISTOCRACY: (Hayman and Frohman, managers): Boston, Mass., April 24-29.

A BREEZY TIME (Fitz and Webster): Omaha, Neb., April 24-26 Council Bluffs, Ia., 27, Atlantic 28, Des Moines 29.

A FAIR REBEL (Edward R. Mawson, manager): Detroit, Mich., April 24-26.

A TURKISH BATH (B. H. Macoy, mgr.): Fort Moorefield, Neb., April 26.

A THUNDERBOLT (Alexander Leonard, mgr.): Charlton, Ia., April 25, Lucas 26, Humeston 27, Leon 28, Osceola 29.

AFTER DARK (W. A. Brady, manager). Newark, N. J., April 24-29.

ALASKA (Chase and Benton, mgrs.): Sheboygan, Wis., April 25, Waukesha 26, Racine 27, Kenosha 28, Rockford, Ill., 29, Elgin May 1, Ottawa 3, Kankakee 4, Joliet 5, Pullman 6, South Chicago 8, South Bend, Ind., 9, Dowagiac, Mich., 10, Niles 11, Benton Harbor 12.

ALBA HEYWOOD (New Edgewood Folks, O. W. Heywood, mgr.): Crookston, Minn., April 25, St. Thomas, N. D., 26, Grafton 27, Winnipeg, Man., 28, 29, Grand Forks, N. D., May 1.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): New York city April 3-29.

BLUE JEANS: Newburg, N. Y., April 25.

BLACK CROOK (No. 1, Eugene Tompkins, mgr.): New York city Sept. 1—indefinite.

BLACK CROOK NO. 2 (Eugene Tompkins, mgr.): Chicago, Ill., March 27—indefinite.

BOBBY GAYLOR (W. A. Brady, manager): St. Paul, Minn., April 24-29.

BARNES AND SUMNER'S PLAYERS: Wauseca, Minn., April 24-29.

BLACK FLAG: Cincinnati, O., April 24-29.

CHARLES DICKSON (incog. George W. Ledefer, mgr.): Haverhill, Mass., April 25, Portland, Me., 26, Augusta 27, Bangor 28, Lewiston 29, Boston, Mass., May 1-6.

COLUMBIA COMEDY: Steubenville, O., April 24-28.

CHARLES ERIN VERNER: Boston, Mass., April 24-29.

CHARLES FROHMAN'S COMEDIANS (Frank Murray, mgr.): New York city Feb. 13-May 13.

COGHLAN COMEDY (John T. Sullivan, mgr.): New York city March 13-April 29.

CORLYN GAGE: Vancouver, B. C., April 24, Nanaimo, Wash., 27, 28.

CLARA MORRIS (Edwin H. Price, mgr.): Brooklyn, N. Y., April 24-29.

CARRIE LOUIS (Howard Wall, mgr.): Columbus, O., April 24-29.

CHARLES A. LODER: Grand Rapids, Mich., April 24-29.

CRUST OF SOCIETY No. 1 (John Stetson, mgr.): St. Louis, Mo., April 24-29.

CRUST OF SOCIETY No. 2 (John Stetson, mgr.): Kansas City, Mo., April 24-26, St. Joseph 27.

CRUST OF SOCIETY No. 3 (John Stetson, mgr.): Washington, D. C., April 24-29.

CARROLL JOHNSON (Jack Lodge, mgr.): Jersey City, N. J., April 24-29.

COUNTRY CIRCUS No. 2 (C. B. Jefferson, Klaw and Erlanger, mgrs.): Decatur, Ill., April 26.

CHARLES B. HANFORD (Julius Cæsar): Akron, O., April 25, Canton 26, Youngstown 27, Warren 28, Ravenna 29.

COUNTY FAIR (Neil Burgess): San Francisco, Cal., April 3-29.

CORSE PAYTON: Atchison, Kans., April 24-29, Council Bluffs, Ia., May 1-6.

CASINO COMEDY (Charles J. Smith, mgr.): Sault Ste. Marie, Ont., April 24-26, Garden River 27-29, Bruce Mines May 1-3, Thessalon 4-6, Killarney 8-10, Spanish River 11-13.

CHARLES A. GARDNER (Sidney R. Ellis, mgr.): Battle Creek, Mich., April 25, Kalamazoo 26, Benton Harbor 27, Muskegon 28, Grand Rapids 29, East Saginaw May 1, Bay City 2, Port Huron 4, Lansing 5, Jackson 6, Coldwater 8, Fort Wayne, Ind., 9, Huntington 10, Crawfordsville 11, Frankfort 12, Lima, O., 13.

CLEMENCEAU CASE: Rochester, N. Y., April 24-29.

DEVIL'S AUCTION (Chas. H. Vale, mgr.): Bay City, Mich., April 25, East Saginaw 26, Grand Rapids 27, 28, Kalamazoo 29.

DANIEL SULLY: Brooklyn, N. Y., April 24-29.

DR. BILL (George W. Sammis, mgr.): Jackson, Mich., April 25, Ann Arbor 26, Detroit 27-29, Sandusky, O., May 2, Mansfield 3, Canton 4, McKeesport, Pa., 6, Altoona 8, Harrisburg 9, Camden, N. J., 10, 11, Atlantic City 12, 13.

DANGER SIGNAL (Edward J. Abram, mgr.): Huntington, W. Va., April 25, Ironton, O., 26, Portsmouth 27, Chillicothe, Xenia 29.

DENMAN THOMPSON (E. A. deFarrandt, mgr.): Bangor, Me., April 25, Lewiston 26, 27, Portland 28, 29.

DAN J. KELLY (James B. Belcher, mgr.): London, Ont., April 26, Woodstock 26, Hamilton 27, St. Catharines 28, Lockport, N. Y., 29, Buffalo May 1-6.

DE LANGE AND RISING, Tangled Up, (A. W. Brown, mgr.): Cincinnati, O., April 24-29.

EUNICE GOODRICH (William Pottle, Jr., mgr.): Burlington, Ia., April 24-29.

E. H. SOTHERN (H. E. Warner, acting mgr.): San Francisco, Cal., April 10-29.

EDWIN ARDEN: St. Louis, Mo., April 24-29.

EIGHT BELLS (Thomas R. Perry acting mgr.): Chicago, Ill., April 10-29, Terre Haute, Ind., May 1, Indianapolis 2, 3, Dayton, O., 4, Springfield 5, Columbus 6, Canton 8, Youngstown 9, Erie, Pa., 10, Jamestown, N. Y., 11, Binghamton 12.

EVANS AND HOEY: Washington, D. C., April 24-29.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Denver, Col., April 24-26, Cheyenne, Wyo., May 1, Kearney, Neb., 2, Grand Island 3, Hastings, 4, Lincoln 5, 6.

E. S. WILLARD (A. M. Palmer, mgr.) Boston, Mass., April 10-June 3.

EMMA WELLS: Sarnia, Can., April 26-May 2.

FIRE PATROL (A. V. Pearson, mgr.): Kansas City, Mo., April 24-29.

FANNY DAVENPORT (Marcus Mayer, mgr.) New York city April 24-29, Chicago, Ill., May 1-13.

FANNY RICE (George W. Purdy, mgr.): Harrisburg, Pa., April 25, Reading 26, Pottstown 27, Scranton 28, Wilkesbarre 29.

FAST MAIL (Southern, Lincoln J. Carter, mgr.) Pittsburg, Pa., April 24-29, Irwin May 1, Rochester 2, Newcastle 3, Greenville 4, Sharon 5, Niles, O., 6, Massillon 8, Akron 9, Ashland 10, Mansfield 11, Norwalk 12, Clyde 13.

FRANK MAYO (J. F. Arnold, mgr.): Holyoke, Mass., April 25, Northampton 26, Westfield 27, Springfield 28, Gardner 29.

FAST MAIL (Northern, Lincoln J. Carter, mgr.) Danbury, Conn., April 25, Waterbury 26, New Britain 27, Middletown 28, Meriden 29, New York city May 1-6, Middletown, N. Y., 8, Port Jervis 9, Susquehanna, Pa., 10, Binghamton, N. Y., 11, Owego 12, Corning 13.

FAIRIES' WELL: Butler, Pa., April 25, Johnstown 27, Tyrone 28, Phillipsburg 29, Houtzdale May 1, Albany, N. Y., 8-10.

FABIO ROMANI (Aiden Benedict, mgr.): Chicago, Ill., April 26-28.

FROTH OF SOCIETY: (C. M. Roscoe, mgr.): New York city April 24-29, Brooklyn, N. Y., May 1-6, Pittsburg, Pa., 8-13.

FANTASMA (Hanlon's, Edwin Warner, mgr.): St. Louis, Mo., April 24-29.

FRANK LINDON: Omaha, Neb., April 24-29.

FRANK DANIELS (W. W. Freeman, mgr.): Pittsburg, Pa., April 24-29.

GRISMER DAVIES (W. A. Brady, mgr.): Brooklyn, N. Y., April 24-29.

GUS WILLIAMS (George W. June, mgr.): Chicago, Ill., April 24-29.

GERMAN LILLIPUTIANS (Rosenfeld Brothers, mgrs.): Milwaukee, Wis., April 24-29.

GLORIANA No. 1 (Charles Frohman, mgr.): Boston, Mass., April 24-May 27.

GRAHAM EARLE: Brownstown, Ind., April 24-29.

GRIMES' CELLAR DOOR: New York city April 24-29.

GEORGE C. STALEY (A Royal Pass; J. H. Fisher, mgr.): Manchester, N. H., April 25, Lawrence, Mass., 26, Gloucester 27, Plymouth 29.

HALLEY AND HART (James Jay Brady, mgr.) Pueblo, Col., April 28.

HEYWOOD'S CELEBRITIES (William Heywood, mgr.): Good and, Kans., April 25, 26, Oberlin 27, 28, Norton 29, Phillipsburg May 1.

HAMLER'S PLAYERS: Red Wing, Minn., April 25-29, La Crosse, Wis., May 1-6.

HOSS AND HOSS: Terre Haute, Ind., April 25, Decatur, Ill., 27, Indianapolis, Ind., 28, 29.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Milwaukee, Wis., April 24-29.

HELD IN SLAVERY (E. N. Lawrence, mgr.): Canton, O., April 25, Alliance 26, Niles 27, Salem 28, McKeesport, Pa., 29, Johnstown May 1, Tyrone 2, Houtsdale 3, Sunbury 4, Dubois 5, Amsterdam, N. Y., 6.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Marinette, Wis., April 24-26, Menominee, Mich., 27-29, Iron Mountain May 1, Crystal Falls 2, Manistique 4, 4 Sault Ste Marie's, 6, Marquette 8-13.

IS MARRIAGE A FAILURE? (Joseph Le Brandt, mgr.): Bayfield, Wis., April 25, Ashland 26.

INSIDE TRACK (W. R. Ward, mgr.). Albany, N. Y., April 24-29.

JOSEPH JEFFERSON (C. B. Jefferson, mgr.): Baltimore, Md., April 24-29, Cincinnati, O., May 1-6.

JARBEAU (Jeff. D. Bernstein, mgr.): Philadelphia, Pa., April 24-29, New York city May 1-6.

JANE No. 1, (Charles Frohman, mgr.): New York city April 17-29.

JOHN DILLON: Carrollton, Mo., April 25, Marceline 26, Ft. Madison, Ia., 27, Galesburg, Ill., 28, Joliet 29.

JULIA MARLOWE (Fred. Stinson, mgr.): Toronto, Can., April 24-29, Buffalo, N. Y., May 1-6.

JAMES T. POWERS (E. E. Rosenbaum, mgr.): Philadelphia, Pa., April 24-29, New York city May 1—indefinite.

JOHN L. SULLIVAN: Cohoes, N. Y., April 25, Troy 26, Albany 27, Pittsfield, Mass., 29.

JAMES J. CORBETT (W. A. Brady, mgr.): Colorado Springs, Col., April 25, Pueblo 26, Leadville 27, 28, Salt Lake City, Utah, May 1-3, Portland, Ore., 8-10.

JOHN DREW (Masked Ball, Charles Frohman, mgr.): Rochester, N. Y., April 25, 26.

J. K. EMMET: Jersey City, N. J., April 24-29.

JOHN F. SHERIDAN: Helena, Mont., April 25, 26, Butte 27-29, Anaconda May 1, Bozeman 2.

JENNIE HOLMAN: Pine Bluff, Ark., April 24-26, Little Rock May 1-3.

JAMES A. REILLY (German Soldier): Cedar Rapids, Ia., April 26, Ottumwa 27, Oscaloosa 28, Muscatine 29.

JEFFREYS LEWIS (Arthur C. Alston, mgr.): Cincinnati, O., April 24-29, St. Louis, Mo., May 1-6.

KEEP IT DARK: Dayton, O., April 24-26, Indianapolis, Ind., 27-29.

KENTUCKY GIRL (John C. Fox, mgr.): Buffalo, N. Y., April 24-29, Cleveland, O., May 1-6, Indianapolis, Ind., 8-13.

KATE CLANTON: Toledo, O., April 24-29.

LITTLE NUGGET (C. A. Baker, mgr.): Union City, Ind., April 26, Marion 27, Anderson 28, Kokomo 29, Frankfort May 1, Crawfordsville 2, Greencastle 3, Sullivan 4, Washington 5, Princeton 6, Evansville 8, 9, Paducah, Ky., 10, Henderson 11, Owensboro 12, 13.

LEW AND LOTTIE WATERS: Pratt, Kans., April 25, Nickerson 26, Harper 27, Medicine Lodge 28, Caldwell 29.

LILLIAN TUCKER (C. C. Vaught, mgr.): St. John, N. B., April 24-May 22.

LATER ON (T. W. Dinkins, manager): Pittsburg, Pa., April 24-29.

LYCEUM THEATRE CO. (Daniel Frohman, mgr.): Chicago, Ill., April 17-29.

LARRY THE LORD: Los Angeles, Cal., April 23-29.

LITTLE TRIXIE (Fred. Robbins, mgr.) Jamestown, N. Y., April 26, Greenville, Pa., 27, Ashtabula, O., May 1, Sharon, Pa., 2, Youngstown, O., 3, Akron 4.

LEORA LANE: Hot Springs, S. D., April 24-29.

LOST PARADISE (Charles Frohman, mgr.): Boston, Mass., May 1-6, New York city 8-13.

LYON COMEDY (E. G. Rigg, mgr.): Indianapolis, Ind., April 17-29, Chicago, Ill., May 1-13.

LEONZO BROTHERS: Newark, N. J., April 24-29.

LEWIS MORRISON (Edward J. Abram, mgr.): Omaha, Neb., April 24-26, Lincoln 26, Hastings 27, Grand Island 28, Kearney 29, Denver, Col., May 1-6.

MME. MODJESKA (Frank L. Perley, manager): Pittsburg, Pa., April 24-29, Boston, Mass., May 1-6.

MERRY COBBLER (Bertram and Willard, mgrs.): Vinton, Ia., April 25, Waterloo 26, Independence 27, Decorah 28, Austin, Minn., 29.

MADELINE MERLE (Fred Schwartz, mgr.): Penn Yan, N. Y., April 25, Canandaigua 26, Auburn 27, Gouverneur 28, Saratoga 29.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Indianapolis, Ind., April 24-26.

MORGAN COMEDY: Rome, N. Y., April 17-29.

MCCARTHY'S MISHAPS: Lynn, Mass., April 24-29.

MYSTIC STAR (Warner and Nelson, mgrs.): Smithtown, W. Va., April 24-29, Charleston May 1-6.

MAY BRETONNE (George Hamer, mgr.) Champaign Ill., April 24-29.

MRS. POTTER-KYRLE BELLEW (Cariel N. Barney, mgr.): Chicago, Ill., April 17-29.

MAUDE FILLMAN (W. G. Snelling, mgr.): Mansfield, Pa., April 24, 25, Watkins, N. Y., 26, 27, Penn Yan 28, Lyons 29, Little Falls May 1-6, Glens Falls 8-13.

MORA-WILLIAMS (Fred. Williams, mgr.) Bradford, Pa., April 24-29, Jamestown, N. Y., May 1-6 Pittsburg, Pa., 8-13.

MME. AND AUG. NEUVILLE: Philadelphia Pa., April 24-29, Paterson, N. J., May 4-6.

MILTON NOBLES (J. Duke Murray, mgr.): Jacksonville, Fla., April 25, Brunswick, Ga., 26, Savannah 27.

MRS. W. J. FLORENCE (Howard Coveney, mgr.): San Francisco, Cal., April 24, May 6.

MANOLA MASON CO. (Mason Brothers, directors): Philadelphia, Pa., April 24-29.

MAGEL PAGE (W. G. Moseley, mgr.): Richmond, Va., April 24-29.

MY AUNT SALLY: Crawfordsville, Ind., April 25, Greencastle 26, Terre Haute 29.

MASTER AND MAN (Charles D. McCaull, mgr.): Montreal, P. Q., April 24-29.

MIDNIGHT ALARM (Charles H. Young, mgr.): Chester, Pa., April 25, Atlantic City, N. J., 26, Westchester, Pa., 27, Wilmington, Del., 28, Frankford, Pa., 29.

MEN AND WOMEN (Charles Frohman, mgr.) Wilmington, Del., April 27.

MY OFFICIAL WIFE: Columbus, O., April 24-29.

NATURAL GAS: Brooklyn, E. D., April 24-29.

NOBODY'S CLAIM (E. A. Warren, mgr.): St. Louis, Mo., April 24-29.

NIOBE: Chicago, Ill., April 17-29.

N. S. WOOD: Philadelphia, Pa., April 24-29.

NELLIE MCHENRY: Philadelphia, Pa., April 24-29.

NEW HOTTO-LANDLEY: New Harmony, Ind., April 17-29.

NOSS JOLLITY (H. Noss, mgr.): East Liverpool, O., April 25, Toronto 26, Cadiz 27, Wheeling, W. Va., 28, 29 Fairmount May 1, Buchanan 2, Weston 3, Grafton 4, Oakland, Md., 5, Piedmont 6, Frostburg, Md., 8, Keyser, W. Va., 9, Somerset, Pa., 10, Mt. Pleasant 11, Washington 12, Waynesburg 13.

NAT C. GOODWIN (George J. Appleton, manager): Duluth, Minn., April 25, West Superior, Wis., 26, La Crosse 27, Baraboo 28, Madison 29, Rockford, Ill., May 1, Aurora 2, Peoria 3, Burlington 4, Omaha, Neb., 5, 6, Denver, Col., 8-10, Salt Lake City, Utah, 11, 12, Ogden 13.

NORA MACHREE (Owen Ferree, manager): Matteawan, N. Y., April 25, Catskill 26, Hudson 27, Troy 28, 29, Hoboken, N. J., May 1-3, Wilmington, Del., 4-6.

NEWTON BEERS: Woodstock, Ont., April 25, Brantford 26, St. Thomas 27, London 28, Chatham 29.

OLE OLSON (Eastern, Ed. R. Salter, mgr.): Washington, D. C., April 24-29.

OUR DOROTHY (A. H. Johnstone, mgr.): Dodge City, Kans., April 24-29.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Cannonsburg, Pa., April 25, Tarentum 26, Kittanning 27, Butler 28, Youngstown, O., 29, East Liverpool May 1, Wellsville 2, Steubenville 3, Toronto 4, Wheeling, W. Va., 5, 6, Cincinnati, O., 8-13.

OLD HOMESTEAD (E. A. McFarland, mgr.) Allentown, Pa., April 25, Bethlehem 26, Hazleton 27, Mauch Chunk 28, Easton 29, Trenton, N. J., May 1, 2, Camden 3, 4, Plainfield 5, Orange 6, Binghamton, N. Y., 8-9, Ithaca 10, Courtland 11, Watertown 12, Auburn 13.

OLD JED PROUTY: Elmira, N. Y., April 25, Ithaca 26.

OLIVER TWIST: Boston, Mass., April 24-29.

OLE OLSON (Western, Clay Lambert, mgr.): St. Cloud, Minn., April 26.

ONE OF THE BRAVEST: Albany, N. Y., April 27-29.

PAY TRAIN (Dittmar Brothers, mgrs.): Buffalo, N. Y., April 24-29, Philadelphia, Pa., May 8-13.

PULSE OF NEW YORK (C. N. Bertram, mgr.): Brooklyn, N. Y., April 24-29.

PATTI ROSA (Will O. Wheeler, mgr.) Boker City, Ore., April 25, Boise, Idaho, 26, Pocatello 27, Logan, Utah, 28, Ogden 29, Sioux City, Ia., May 1, Omaha, Neb., 2, Creston, Ia., 3, Ottumwa 4, Fairfield 5, Burlington 6, Chicago, Ill., 8-13.

POET AND THE PUPPETS (Charles Frohman, mgr.): New York city April 3—indefinite.

POLICE PATROL: Schenectady, N. Y., April 25, Amsterdam 26, Syracuse 27-29, New York city May 1-6.

POWER OF GOLD (Walter Sanford, mgr.): Chicago, Ill., April 24-May 13.

PRODIGAL FATHER: Oakland, Cal., April 25, San Jose 26, Stockton 27, Fresno 28, Santa Barbara 29, San Diego May 1, San Bernardino 2.

PETE BAKER (Wilbur Harlan, mgr.): Sault Ste. Marie, Mich., April 25, 26, Newbury 27, Ishpeming 29, Escanaba May 1, Menominee 2, Marinette, Wis., 3, Green Bay 4, Manitowoc 5, Sheboygan 6.

PAIR OF KIDS (Ezra Kendall, mgr.): Leavenworth, Kans., April 25, Atchison 26, St. Joseph, Mo., 27, Beatrice, Neb., 28, Lincoln 29.

POWER OF THE PRESS (Max Zoeller, acting mgr.): Schenectady, N. Y., April 26, Yonkers 27, Poughkeepsie 28, 29, Philadelphia, Pa., May 1-6.

PAUL KAUVAR (Edward C. White, manager): Wilmington, Del., April 25, Elizabeth, N. J., 26, Paterson 27-29.

PETE PETERSON: Paris, Ill., April 25, Tipton, Ind., 26, Elwood 27, Kokomo 28, Hartford City 29, Muncie May 1, Decatur 3, Auburn 4, Bryan, O., 5, Luna 8, Upper Sandusky 11, Findlay 12, Tiffin 13.

ROSINA VOKES (Clarence Fleming, mgr.): New York city April 10-May 20.

R. B. MANTELL (Proctor and Turner, mgrs.): Racine, Wis., April 25, Madison 26, Oshkosh 27, Rockford, Ill., 28, Elgin 29, Chicago May 1-6.

RICHARD MANSFIELD (John P. Slocum, mgr.): San Francisco, Cal., May 1-13.

RILEY DRAMATIC: Ironton, O., April 24-29, Cincinnati May 1-6.

RAMSAY MORRIS COMEDY: Boston, Mass., April 24-29, Philadelphia, Pa., May 1-6, Pittsburg 8-13.

ROONEY COMEDY: Brooklyn, N. Y., April 24-29.

ROBERT DOWNING (Will McConnell, mgr.): Chicago, Ill., April 24-29.

SPAN OF LIFE (H. S. Taylor, mgr.): New York city April 3-29.

ST. FELIX SISTERS: Asheville, N. C., April 24-29, Knoxville, Tenn., May 1-6, Atlanta, Ga., 8-13.

SOCIETY FAD (John H. Russell, mgr.): Harlem, N. Y., April 24-29.

STUART ROBSON (W. R. Hayden, mgr.): Portland, Me., April 25, Manchester, N. H., 26, Burlington, Vt., 27, Albany, N. Y., 28, Troy 29, New York city May 1—indefinite.

SOL SMITH RUSSELL: Chicago, Ill., May 1—indefinite.

SPIDER AND FLY (Western, Josh E. Ogden, mgr.): Buffalo, N. Y., April 27-29.

SAWTELLE DRAMATIC: Oil City, Pa., April 24-29.

SPOONER COMEDY (B. S. Spooner, mgr.) Hannibal, Mo., April 24-26, Quincy, Ill., May 2-6, Jacksonville 8-13.

SI PLUNKARD (J. C. Lewis, mgr.): Fulton, Mo., April 25, Jefferson City 26, East St. Louis, Ill., 27, Vandalia 28, Centralia 29.

SQUABBLES (F. P. Prescott, mgr.): Phillips, Wis., April 24, 25, Barron 26, 27, Bloomer 28, 29, Rice Lake May 1-4, Haywood 5, 6.

SPIDER AND FLY, Eastern (Edward P. Hilton, mgr.): Minneapolis, Minn., April 23-29, Marquette, Mich., May 2, 3, Escanaba 4, Menominee 5, Oshkosh, Wis., 6, Chicago, Ill., 8-13.

STANDARD DRAMATIC (Forrester's): New Castle, Pa., April 24-29.

SHE TRACKED US: J. Rawson, mgr.) Toronto, Ont., April 24, 25, Montreal, P. Q., May 1-6, Ogdensburg, N. Y., 8, Rochester 11-13.

STRUGGLE OF LIFE (Walter Sanford, mgr.): St. Paul, Minn., April 24-29, Minneapolis May 1-6.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Louisville, Ky., April 24-29.

THEATRE OF ARTS AND LETTERS: New York city April 17-29, Chicago, Ill., May 1-13.

TRIP TO CHINATOWN No. 2 (Hoyt and Thomas managers): Springfield, Mass., April 25, Hartford, Conn., 26, 27, New Haven 28, 29.

THE VOODOO (Gus Bothner, mgr.): Urbana, O., April 26, Springfield 27, Gainsville 28, Beaver Falls, Pa., 29, Pittsburg May 1-6.

TEXAS SIDER (Hoyt and Thomas, managers): New York city April 10—indefinite.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—indefinite.

TEMPERANCE TOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Jan. 9—indefinite.

THE GIRL I LEFT BEHIND ME (Chas. Frohman, mgr.): New York city Jan. 23—indefinite.

THE GUARDSMAN (Daniel Frohman, mgr.): New York city April 3—indefinite.

THE OPERATOR (E. B. Ludlow, mgr.): Harlem, N. Y., May 1-6, Brooklyn, 8-13, New York city 15—indefinite.

THE STOWAWAY (Litt and Davis, mgrs.): Boston, Mass., April 24-29.

THE SOUDAN: Chicago, Ill., April 17-29.

THE HUSTLER (William T. Keough, mgr.): Portsmouth N. H., April 25, Keene 26, Salem, Mass., 27, Lawrence 28 Marlboro 29, Taunton May 1, Willimantic, Conn., 2, Middletown 3, Waterbury 4, Danbury 5, Peekskill, N. Y., 6.

TUXEDO (George Thatcher, mgr.): Richmond, Ind., April 25, Kansas City, Mo., 27-29.

THE SCOUT (A. V. Pearson, mgr.): Chicago, Ill., April 17-May 27.

THE VENDETTA (W. R. Ogden, mgr.): Toledo, O., April 24-29.

TONY FARRELL (C. E. Callahan, mgr.): Cincinnati, O., April 24-29.

THE LEAVENWORTH CASE (Frank Carlos Griffith, mgr.) Cincinnati, O., April 24-29.

THOMAS E. SHEA (Thomas E. Shea, mgr.): Pittston, Pa., April 24-29, Scranton May 1-6.

U AND I (Richardson and Libbey, mgrs.): Westfield, Mass., April 25, Winsted, Conn., 26, Holyoke, Mass., 28, Greenfield 29, Worcester May 1-6.

ULLIE AKERSTROM (Gus Bernard, mgr.): Meriden, Conn., April 24-26, Norwich 27-29, Providence, R. I., May 1-6.

UNCLE TOM'S CABIN (Sutton's): Monmouth, Ill., April 26.

UNCLE TOM'S CABIN (Stockwell's): Butler, Mo., April 25, Rich Hill 26, Nevada 27, Carthage 28, Springfield 29, St. Louis May 1-6.

UNCLE TOM'S CABIN (Davis'): Terre Haute, Ind., April 26.

UNDER THE CITY LAMPS: Philadelphia, Pa., April 24-29.

VAN DYKE AND EATON: Boone, Ia., April 25-29.

WADE LEROYLE (F. P. Prescott, mgr.): Phillips, Wis., April 25, Barron 26, 27, Bloomer 28, 29.

W. H. CRANE (Joseph Brooks, mgr.). New York city Jan. 30 April 29.

WORLD (J. Z. Little, mgr.): Adams, Mass., April 26, Warde James (Robert Brower, mgr.): Galesburg, Ill., April 25, Canton 26, Quincy 27, Bloomington 28, Aurora 29, Peoria May 1.

WHITE SQUADRON (A. V. Pearson, mgr.): St. Louis, Mo., April 24-29.

WILSON BARRETT: Brooklyn, N. Y., April 24-29, New York city May 1—indefinite.

YON YONSON (John Hogarty, mgr.): Scranton Pa., April 25, Wilkesbarre 26, Pottsville 27, Shamokin 28, Williamsport 29.

### OPERA AND CONCERT.

BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Omaha, Neb., April 27-29, St. Paul, Minn., May 1-6.

BOSTON IDEAL COMIC OPERA (Rich and Van Osten, mgrs.): Washburn, Wis., April 25, Chippewa Falls 26, Eau Claire 27, Neilsville 28, Grand Rapids 29, Stevens Point May 1, Warsaw 2, Appleton 4, Green Bay 5, Manitowoc 6, Sheboygan 8, Fond du Lac 9, Ripon 11, Watertown 12, Waukesha 13.

CORINNE OPERA BURLESQUE: Pittsburg, Pa., April 24-29.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1—indefinite.

DIXSON OPERA: Chattanooga Tenn., May 1-3, Rome Ga., 4-6, Atlanta 8-20.

DUFF OPERA: Philadelphia, Pa., April 10-29.

DIGBY BELL OPERA (J. H. Palser, mgr.): Buffalo, N. Y., April 24-26, Ithaca 27, Syracuse 28, Albany 29.

FENCING MASTER (J. M. Hill, mgr.): Chicago, Ill., April 24-May 20.

FREDERICK RENOLDS (H. J. Goodnow, mgr.): Edgerton, Wis., April 25, Stoughton 26, Fort Atkinson 27, Whitewater 28, Jefferson 29, Waukesha May 1, Portage 2, 3, Beaver Dam 4-6.

FRANCIS WILSON COMIC OPERA (A. B. Canby, mgr.): Detroit, Mich., April 24-26, Cleveland, O., 27-29.

GRAU OPERA: San Antonio, Tex., April 24-May 6.

GEORGE A. BAKER OPERA: Boston, Mass., April 24-29.

GILMORE'S BAND: Augusta, Me., April 25, Portland 26, Lewiston 27, Dover, N. H., 28, Manchester 29, Lynn, Mass., May 1.

HENRY E. DIXEY OPERA (Harry Askin, mgr.): New York city April 6—indefinite.

HINRICH'S ENGLISH AND ITALIAN OPERA: Boston, Mass., April 24-29.

ISLE OF CHAMPAGNE (Thomas Q. Seabrooke): Boston, Mass., April 17—indefinite.

JUGLER CONCERT: Cayuga, Ind., April 25, Veedersburg 26.

LILLIAN RUSSELL OPERA (T. Henry French, mgr.) Philadelphia, Pa., April 24-29.

NELSON OPERA: Memphis, Tenn., April 27-May 2.

OVIDE MUSIN (R. E. Johnston, mgr.): Ithaca, N. Y., April 25, Geneseo 26, Rochester 27, Clarion, Pa., 28, Titusville 29, Davenport, Ia., May 1, Grinnell 2, Des Moines 3, Omaha, Neb., 4, Topeka, Kans., 5, Lawrence 6, Springfield, Mo., 8, Sedalia 9, Marshall 10, Ottumwa, Ia., 11, Keokuk 12, Canton, Ill., 13.

PAULINE HALL OPERA (George R. McLellan, mgr.): Washington, D. C., April 24-29, Baltimore, Md., May 1-6.

SCHUBERT SYMPHONY CLUB: Eldon, Ia., April 25, Bloomfield 26, Moulton 27, Centerville 28, Albia 29, Charriton May 1, Lucas 2, Osecola 3, Afton 4, Creston 5.

UNIVERSITY OF MICHIGAN GLEE CLUB: Kansas City, Mo., April 26, 27, Leavenworth, Kans., 28.

WILBUR OPERA: Providence, R. I., April 24-29.

### VARIETY AND BURLESQUE.

ADA DIXON: New York city April 24-29.

CITY CLUB: Providence, R. I., April 24-29.

CITY SPORTS: Cincinnati, O., April 24-29, Washington, D. C., May 1-6, Baltimore, Md., 8-13.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Philadelphia, Pa., April 17-29.

FRENCH FOLLY: Philadelphia, Pa., April 24-29.

FAY FOSTER: Philadelphia, Pa., April 24-29.

FAUST UP TOO LATE: Brooklyn, N. Y., April 17-29, New Haven, Conn., May 1-6.

GEORGE DICKSON: Washington, D. C., April 24-29.

GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Brooklyn, N. Y., April 24-29.

GUS HILL NOVELTIES: Worcester, Mass., April 24-29, New Haven, Conn., May 1-6, New York city 8-13.

HOWORTH'S HIBERNICON: Franklin, Mass., April 26, Blackstone 27, Mansfield 28.

HARRY WILLIAMS: Pittsburg, Pa., April 24-29.

HIS NIBS AND HIS NOBS: Philadelphia, Pa., April 24-29, Baltimore, Md., May 1-6, Washington, D. C., 8-13.

IRWIN BROTHERS' SPECIALTY: Brooklyn, N. Y., April 24-29.

LILLY CLAY: Philadelphia, Pa., April 17-May 6.

LONDON GAIETY GIRLS: Cleveland, O., April 24-29.

MARIE SAINCHER: Milwaukee, Wis., April 24-29.

MAY HOWARD: New York city April 24-29.

MULDOON ATHLETIC: Albany, N. Y., April 24-29.

MAY RUSSELL: Boston, Mass., April 17-29.

NIGHT OWLS: Baltimore, Md., April 24-29.

ORPHEUM SPECIALTY: Harlem, N. Y., April 24-29.

RENTZ-SANTLEY: New York city May 1-6.

REILLY AND WOODS: Milwaukee, Wis., April 24-29, Chicago, Ill., May 1-13.

SEPTON AND WATSON: Indianapolis, Ind., April 24-29.

TONY PASTOR: Harlem, N. Y., April 24-29.

TRANS-ATLANTIC SPECIALTY (John D. Hopkins, manager): Brooklyn, E. D., April 24-29.

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FIELD'S COLUMBIANS: Jackson, O., April 25, Wellston 26, Pomeroy 27, Middleport 28, Wellsville 29, Lancaster May 1, McConnellsville 2, Marietta 3.

LEW DOCKSTADER (Harry J. Clapham, mgr.): Memphis, Tenn., April 25, Huntsville, Ala., 26, Knoxville, Tenn., 27 Chattanooga 28, Nashville 29.

### CIRCUSES.

BARNUM AND BAILEY'S: Brooklyn, N. Y., April 24-29.

FOREPAUGH: Baltimore, Md., April 26, 27, Fredericksburg 28, Martinsburg, W. Va., 29.

J. H. LA PEARL: Crawfordsville, Ind., April 25, Veedersburg 26, Covington 27, Attica 28.

ORRIN BROTHERS: City of Mexico April 10—indefinite.

RINGLING BROTHERS: Baraboo, Wis., April 29.

SCRIBNER AND SMITH: Babylon, N. Y., April 25, Patchogue 26, Eastport 27, Southampton 28, Riverhead 29.

SELLS BROTHERS: Columbus, O., April 25, 26, Xenia 27, Greenville 28, Hamilton 29, Eaton May 1, Columbus, Ind., 2, New Albany 3, Huntington 4, Rockport 5, Oakland City 6, Washington 8, Bedford 9, Seymour 10, Rushville 11, Celina 12, Portland 13.

W. H. HARRIS: Abingdon, Va., April 25, Wytheville 26, Pulaski 27, Radford 28, Roanoke 29.

### SPECIALTY COMPANIES.

BILL NYE-A. P. BURBANK (H. B. Theurle, mgr.): Fargo, N. D., April 25, Grand Forks 26, St. Cloud, Minn., 27, Minneapolis 28, St. Paul 29.

BARTHOLOMEW'S EQUINES (James Albert, mgr.): Erie, Pa., April 24-26.

COTTON'S DOSEY CIRCUS: Wilkesbarre, Pa., April 24-29.

ELI PERKINS: Wahpeton, N. D., April 26, Aberdeen, S. D., 27, Parker 29, Spencer, Ia., May 1, Hopkinton 2, Charlton 4, Tecumseh, Neb., 5.

FLINT, THE MESMERIST (L. J. Beacham, mgr.): Fort Scott, Kans., April 24-29, Atkinson May 1-6, Lincoln, Neb., 8-20.

POWELL (W. L. Soyer, mgr.): Milton, Pa., April 25, Altoona 26, 27, Jeannette 28, 29.

## DATES AHEAD.

*[Received too late for classification.]*

BIJOU'S (D. M.) EQUINES (John C. Patrick, mgr.): Bucyrus, Ill., April 26, 29, Brazil, Ind., May 1, 2, Crawfordsville 3, 4, Frankfort 5, 6.

COUSERT CIRCUS No. 1 (C. B. Jefferson, Klaw and Erlanger, mgrs.): St. Louis, Mo., April 24-29, Louisville, Ky., May 1-6.

GLORIANA No 2 (Charles Frohman, mgr.): Utica, N. Y., April 25, Herkimer 26.

MR. POTTER OF TEXAS (McVicker and Robb, mgrs.): Vincennes, Ind., April 25, Pullman, Ill., 26, Elgin 27, Kankakee 28, Dwight 29, Chicago May 1-6.

PROF. J. HART (Illusionist): Asheville, N. C., April 24-26, Greenville, Tenn., 27 29.

## OPEN TIME.

This department is for the exclusive use of our advertisers in the "Open-Time Theatres" and "Managers' Directory" columns.

ATLANTIC, IOWA: Opera House, April 29-May 6, 11-June 2.

BROOKLYN, E. D., N. Y.: Bedford Avenue Theatre, weeks May 8 and 15.

COLUMBIA, S. C.: Opera House, May 13-week.

CANAL DOVER, OHIO: Big 4 Opera House, April 18-29, May 1-13.

COLUMBUS, KANS.: Columbus Opera House, April, and May.

EAST STROUDSBURG, PA.: Academy of Music, May 8-22, June and July.

FAYETTEVILLE, ARK.: April and May.

FORT SCOTT, KANS.: Davidson Opera House, May 1-5, 8-31.

GOUVERNEUR, N. Y.: Union Hall Opera House, May 8-18, 20-31, June 1-30.

GRAND RAPIDS, MICH.: Powers' Grand Opera House, May 1-23, 26-31.

LOCKPORT, N. Y.: Hodge Opera House, May 15-June 3.

MT. MORRIS, N. Y.: April, May 8-31.

ST. JOHNS, N. B.: St. Johns Opera House, April 29-30, May 15-31.

TROY, O.: Troy Opera House, May 1-22

TYRONE, PA.: Academy of Music, May 1, 11, 15, 16, 25-31.

URBANSVILLE, O.: City Opera House, April 26-29.

WINCHESTER, KY.: Winchester Opera House, May 27.

## NOTES AND QUERIES.

CURIOSITY, Chicago: What are the ages of Edwin Booth, Joseph Jefferson, and Henry Irving?

Edwin Booth, sixty; Joseph Jefferson, sixty-four; Henry Irving, fifty-five.

OPERA, New York: How old is Verdi, and how many operas has he written?

Guiseppe Verdi is seventy-nine years old. He was born at Ranzola, in the duchy of Parma, on Oct 9, 1813. His first opera, Oberto, Conte di San Bonifazio, was produced in Milan in 1839. His latest, Falstaff, was produced in the same city but a few weeks ago. His operas number thirty.

H. L. G., Brooklyn: Will you tell me how many "lines" there are in Hamlet?

4,569.

RUTH MCDOWALL, Bastrop, Texas: (1) Please tell me the correct pronunciation of Jaques in As You Like It; (2) also Rosalind. (3) What is Mr. Daly's authority for the pronunciation of these names?

1. Jay-ques. 2. Ros-al-ind. 3. Daly.

FLORENCE ROBINSON, Buffalo: How does Miss St. John, the English actress, who played in this country in Faust Up To Date, pronounce her name?

Sin Jin.

JOSEPH A. CROSS, Brooklyn: Did James O'Neill ever play Pierre in The Two Orphans at the Union Square Theatre?

Yes.

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## HE WAS NOT VICTIMIZED.

In THE MIRROR of Jan. 7, 1893, was published a communication from Arthur C. Pell, who had been of the Our Goblins company which had closed, and who disputed a statement that had been published to the effect that salaries had been paid in full. Mr. Pell in that communication said: "I received a note for ten days for the balance due me when we closed, seventy-three dollars, which note I put through my bank for collection, and received it back dishonored. The note was drawn by W. T. Brinkley, and the refusal to pay shows either absolute bankruptcy or wilful dishonesty."

Will J. Brinkley, the man above referred to, called upon THE MIRROR yesterday. He exhibited a letter from the cashier of the Shelby County Savings Bank of Memphis, Tenn., upon which institution the note in Mr. Pell's favor was drawn, stating that the note had never been presented for payment, and adding that it would have been promptly paid if presented. All the other members of the company to whom balances were due received like notes, which were cashed upon presentation.

## MATTERS OF FACT.

The Café Wilton, 43 and 45 West Twenty-seventh Street, is offering special inducements to professionals wanting table board, including table d'hôte dinners. The location and prices make the place desirable.

Will L. Lykens, of the Big Three Circuit, with headquarters at St. Joseph, Mo. is in New York in the interest of that enterprise. He can be found at the Coleman House. Mr. Lykens informs THE MIRROR that the new House (Tootle's) at St. Joseph, will be "a wonder."

G. D. Johnston, who for the past four years has acted as business manager for W. H. Powers' attractions acceptably, is at liberty for the Summer and for next season. Mr. Johnston has not been idle for the past ten years, Winter or Summer, and will take a much needed rest on his farm and shooting grounds near Toledo, O. He can be addressed care of THE MIRROR, or the People's Theatre, Toledo, O.

A Modern Heroine has been booked for twelve weeks, and time is being held for it in several large cities. Communications for open time should be addressed to I. A. Solomon, American Theatrical Exchange, 1180 Broadway.

C. J. Burbidge, who has been with Richard Mansfield the past season, is at liberty.

The Grand Opera House of Bridgeport, Conn., has proved to be a big money winner under the new management. Helen Barry played to $887.25 on April 16. Managers Jennings and Belknap have open time in June.

Gus Pixley, now a member of Frank Daniels' Dr. Cupid company, in which he made a hit as The Tramp, is at liberty for next season.

Faurot's Opera House at Lima, O., has been leased by Moore and Lutz for the season of 1893-94. It is the intention of the new management, who take possession of the house May 1, to play but two attractions a week and only the best.

John E. McWade desires principals and chorus for the Summer opera at Schnaider's Garden, St. Louis. He also wishes to hear from two clever comedians at once. He can be addressed care Lindell Hotel, St. Louis.

Thomas W. Ross is at liberty for boys' and light comedy roles for next season. He can be addressed care Boston Museum, Boston.

F. Riester has assumed the management of the Opera House at Wheeling, W. Va., and is prepared to book only first-class attractions for next season.

In another column is published a call for the next regular meeting of the Edwin Forrest Lodge to be held Sunday, May 7.

MANAGERS OPERA HOUSES. Michigan, Wisconsin, Iowa, Minnesota.

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| Typographical Union, Toledo, O. | Wheel Maker's Union, Fort Wayne, Ind. |
| Iron Workers' Union, Grand Rapids, Mich. | Ladies' Relief Union, Fort Wayne, Ind. |
| Homestead Sufferers, Homestead, Pa. | A. O. U. W., 36, Union, Fort Wayne, Ind. |
| Flood Sufferers, Allegheny, Pa. | Red Men Union, Fort Wayne, Ind. |
| Flood Sufferers, Johnstown, Pa. | K. of P. 220, Fort Wayne, Ind. |
| Widows and Orphans | Car Inspectors' Union, Fort Wayne, Ind. |
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| R. R. Men's Home, Chicago, Ill. | Wood Workers' Union, Fort Wayne, Ind. |

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Managers in Indiana and Illinois look for us September and October. Managers South look for us November and December. Managers Pennsylvania and East look for us January, February and March. Canada look for us April and May.

Will there be any novelties in advertising? Well! with Geary, the eye that never sleeps; Scott, the eye that's always open, and Wheeler, who lives on thoughts, I guess yes.

Look for it! Watch for it. Opera House Managers that are in the business for money, Book the one Big Show of the Season

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## FOREIGN NOTES.

The new scenery of Becket, painted on a reduced scale to fit the stage of the Waterloo chamber in Windsor Castle, where the play was produced by command of the Queen, cost Mr. Irving £500.

An Italian Count, departing life, has left his opera box to a neighboring Capuchin Monastery, with the provision that it shall be occupied at every performance by three monks of the order who are to note whether anything done upon the stage offends against public morals. The effect of this compulsory theatrical attendance upon the Capuchins should now be studied. If they are assigned to perform this duty as a penance, there will probably be great strife among them as to who shall do it most frequently.

Melba has made a great success at La Scala, in Milan, but it cost her for the claque and press ten thousand francs.

Pettigiani at the Manzoni Theatre is not a great success. Her voice has failed considerably since she was in America.

Adelina Zelda (nee Carlette) has been engaged to sing Faust and Lucia at Turin.

The anniversary of Shakespeare's birth was celebrated on Sunday at Stratford on-Avon. The grammar school was decorated with flowers, flags, and Shakespearean pictures. The masters and pupils marched to Shakespeare's tomb in the afternoon and spread it with lilies. The mayor delivered an address.

Oscar Wilde's latest play, A Woman of No Importance, was produced at the Haymarket Theatre, London, last Wednesday evening. It is said to have been very successful at once. The piece deals with humorous paradoxes, and is notable alone for its dialogue, there being little action. Smart witticisms abound, though upon analysis few of them seem to have originated with Wilde, who has newly clothed many sayings as old as the race.

Sydney, New South Wales: Nobe is running popularly at the Criterion Theatre. Richard F. Keating is managing the Imperial Opera House, which is now solely and profitably devoted to variety. Man to Man, an English melodrama, made a great hit at Her Majesty's Theatre.

Melbourne: A series of Gilbert and Sullivan operas at the Princess' Theatre was succeeded on March 25 by The Mountebanks, the company including Violet Varley, Florence Young, Ida Osborne, Clara Thompson, H. Brassy, Howard Vernon, H. Lauri and Charles Ryley. The Bijou, the Alexandra, and Victoria Hall are still closed, and the Gaiety, St. George's Hall, and the Opera House are all devoted to variety.

## GOSSIP.

Marie Bell, who has been singing at concerts and churches in Boston for the past two months, has returned to the city. While in Boston she received a liberal offer to sing in the choir of one of its largest churches for the ensuing year which she declined.

John W. Hamilton served a summons last week for Max Rosenberg, to satisfy a claim against the latter in connection with a venture with The Clemenceau Case. It is claimed that Rosenberg made false representations as to his ability to back the enterprise, and that he took Mr. Hamilton's share of the receipts. Rosenberg was not in town when the summons was sent out.

Bert's A Hole in the Ground closed its season in Philadelphia the other day, and for the last two performances Frank Lawton failed to report. Frank Baldwin, who has heretofore played a minor part in the farce, stepped into Mr. Lawton's shoes and made a hit.

Annie Myers closed her season with the Tar and Tartar company April 1. She has gone to her home in Baltimore to rest.

Harry Phillips will take out next season a new version of Crazy Patch. He is organizing his company and laying out and booking his route.

Daniel Sully spent Sunday with friends in New York. He says his season has been very successful.

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LESTER GURNEY, Secretary. EDWIN KNOWLES, President.

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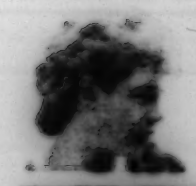

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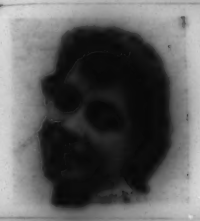

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